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WHICH WILL BE FOUND MORE INTERESTING AND INSTRUCTIVE THAN IN ANY OTHER SIMILAR WORK.

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176941

EDITED BY

W. W. WHITNEY

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PREFACE.

It has been the purpose, in editing this work, to assist teachers in their difficult task of instructing and holding the attention of their pupils by presenting a thorough, simple, concise, and graded course of lessons, commencing with the first rudiments, and progressing step by step through the five-finger technics, scales, keys, chords, arpeggios, harmony, etc., presenting each grade in such an attractive form that it becomes a pleasure both to learn and to instruct.

The otherwise dry technics are interwoven with pleasing melodies, études, variations, vocal recreations with accompaniments, duets for teacher and pupil, introducing all movements and styles of composition from the best classic and modern composers. One subject at a time, and that clearly explained and adapted to the pupils' needs, has been the aim throughout this book. The names of the keys, position, touch, different form of notes, rests, time, accents, etc., extend through several lessons, all under the five fingers; and the essential sharps and flats, change of keys, double notes, scale forms, harmony, phrasing, expression, embellishments, etc., are each introduced successively and clearly explained, with questions to encourage original ideas in the mind of the pupil, with studies and amusements illustrating the subject at hand.

In the practical study of harmony the pupil rapidly acquires a concise and correct knowledge of chords, chord relations, transposition, modulation, and the elements of musical composition. With each study and recreation is given the tempo in metronome marks, the use of which greatly aids in laying a foundation for correct time and perfect playing. Carefully selected lists of studies and pieces in the movements and keys appropriate to the different grades and lessons, are given for the convenience of teachers who may wish to illustrate further the subject at hand.

A full *Glossary* of technical terms is also given, together with an alphabetical list of different authors and their most popular productions. During the preparation of this work the most popular and practical foreign works were carefully studied. Also some of the most renowned teachers in this country were often consulted and the manuscript was examined and approved by them before going to press. In fact, no item has been omitted, nor pains spared to make this the most complete and perfect Piano Method ever placed before the public.

THE EDITOR.

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THE PIANO-FORTE.

The Piano-forte is so called from its equal command both of softness and strength.

It is of German origin, traccable to the dulcimer, clavichord, harpsichord and spinet.

The clavichord was an improvement on the dulcimer by the addition of a clavier, or key-board. The harpsichord was similar in shape to the modern grand piano, with two key-boards.

This was the instrument used by Handel, Haydn, Mozart, Beethoven, Bach, Clementi, etc. The action consisted of a key, and what was called a Jack. which was a piece of wood, with a moveable tongue, through which a cutting of crow-quill was passed, to touch the string when the jack was in action. Hammers were finally substituted for quills by a Paris manufacturer named Marius. The Florentine, Christofero, improved upon this discovery, and his instrument, the first called piano, may be said to be the model on which all subsequent improvements were made.

The clavichord, harpsichord and spinet, continued to be used till towards the end of the last century, and it was not until about the year 1760 that the piano received public approbation.

The upright piano-forte doubtless originated from the upright harpsichord, and was the invention of an Englishman named Hancock.

The English, for some time, enjoyed an almost exclusive fame for the manufacture of the piano-forte. At length a rivalry commenced in Germany and France, and finally in the United States, where several important improvements have been introduced, until, for excellence of material, simplicity of style, elegance of finish, and faithfulness of workmanship, and, above all, for volume and variety, mellow sweetness, brilliancy and permanency of tone, the American piano now challenges competition from all quarters of the world.

There are three highly important agents in the present day for bringing music into our homes, and enabling us to cultivate a taste for the enjoyment of the best works in the art;—the first is the small cost at which standard compositions are now published; second, the rise of musical literature; and third, the greatly reduced prices of the piano-forte. Any one of moderate means can possess a piano of the first quality; and it is, above all instruments, best calculated to form a musician, in its capacity of obeying the touch, so as to enable the performer to vary and accommodate the expression to those striking lights and shades which so characterize the more refined compositions of the present day.

The tone or *timbre* of this instrument depends almost wholly upon the seasoning of the wood, particularly in that part of it called the sound-board, which should consist of the finest spruce or pine. It is most important that the wood forming the pin block upon which the wires are strung should be thoroughly seasoned, for if untempered timber be used, the instrument will not remain in tune, and the quality of the tone will be greatly injured. Therefore, it is better to purchase an instrument from a reliable firm or manufacturer, giving the preference to the home dealer, as you then have the double guarantee of both manufacturer and dealer against any imperfections that may appear in the piano.

The best pianos, made of the most thoroughly seasoned material, are necessarily affected by dampness and extreme heat. Thus, it is evident that if the piano is to remain in good order for many years, good care must be taken of it. The instrument should be closed when not in use, in order to prevent the accumulation of dust, pins, etc., on the sound-board. However, it must not be left closed for a period of several months or longer, but be opened occasionally, and the daylight allowed to strike the keys, or else the ivory may turn yellow.

Any hard substance, no matter how small, dropped inside of the piano, will cause a rattling, jarring noise.

It is in every case desirable that an India rubber or cloth cover should protect the instrument from bruises and scratches.

The piano should not be placed in a damp room, or left open in a draft of air—dampness is its most dangerous enemy, causing the strings and tuning-pins to rust, the cloth used in the construction of the keys of action to swell, whereby the mechanism will move sluggishly, or often stick altogether. Continued dampness will also injuriously affect the varnish by swelling the wood of the outside case. It will also swell and raise the soft fibers of the sounding-board, thereby forming ridges, which, by the inexperienced observer, are mistaken for cracks, while in reality affording the best proof of excellent, well-seasoned material. All this occurs chiefly in the summer season, and the best pianos, made of the most thoroughly seasoned material, are necessarily the most affected by dampness, the absorption being more rapid. Extreme heat is scarcely less injurious. The piano should not be placed very near to an open fire or a heated stove, nor over or close to the hot air from furnaces now in general use.

Moths are very destructive to the cloth and felt used in the piano and may be kept out of it by placing a lump of camphor, wrapped in soft paper, in the inside corner, care being taken to renew it from time to time.

Many persons are unaware of the great importance of having their pianos kept in order, and only tuned by a competent tuner. A new piano should be tuned at least once every three or four months during the first year, and at longer intervals thereafter.

SHORT BIOGRAPHIES OF NOTED MUSICIANS.

Allegri, Gregorio (äl-lā′grē). Lived between 1580–1652. Pupil of Nanini. Celebrated for his "*Miserere*" performed in Sistine Chapel at Rome.

Auber. Born 1784, died 1871. Popular French composer. His best operas are: "Fra Diavolo," "Masaniello," and "Crown Diamonds." He was a Knight of the Legion of Honor, and a Director of the Conservatoire at Paris.

Bach, Johänn Sebastian. Born at Eisenach, Germany, 1685, died 1750. One of the great masters. His Chorales, Inventions, Preludes, Sonatas, Concertos, Fugues and Passion Music, are celebrated for their depth and originality. He had several sons who were also distinguished composers and organists.

Balfe. Born at Dublin, 1808, died 1870. Best known by his songs and the operas: "Bohemian Girl," "Enchantress," and "Puritan's Daughter."

Beethoven, Ludwig von (bā′tō-vn). Born at Bonn, Germany, 1770. At twenty-two he went to Vienna to receive the instruction of Haydn, "the father of the symphony." Already he was a distinguished composer. Up to 1800 he had finished his first two symphonies, 20 sonatas, trios, quartets, etc., embracing many of his most admired productions.

In 1800, he wrote his only oratorio, "Mount of Olives," in 1802, his "Heroic Symphony," between 1804–5, his "Fidelio," 1806–8, his fourth, fifth and sixth Symphonies. His works of genius number over 250. His deafness, pecuniary and otber troubles saddened the latter part of his life. He died in 1827.

Bellini (bĕl-lē′nē). Italian composer, born 1802, died 1835. His most popular operas are: "I Puritani," "Norma," Somnambula" and "Romeo and Juliet."

Bennet, William Sterndale. Great English composer. Born 1816. Author of the cantata "The May Queen," and the oratorio, "The Woman of Samaria." A friend and cotemporary of Mendelssohn. Died 1875.

Berlioz (bār′lĭ-ōz). 1803–1869. French composer. His dramatic work "Damnation of Faust," his overture to "Lear," and his dramatic symphony, "Romeo and Juliet," are his best known compositions.

Bertini (bār-tē′nē). Frenchman by birth. Born in London, 1798, died 1876. A pianist and author of numerous études and compositions for piano.

Boieldieu (bwăl′dū). His "Famille Suisse," "Calif de Bagdad," and "La Dame Blanche," established his reputation for being one of the greatest composers of French comic opera. 1775–1834.

Brahms (bräms). His songs, piano-forte pieces, variations, symphonies, etc., are very popular. Born at Hamburg in 1833.

Bruch, Max. An eminent German composer. Author of "Loreley," "Odysseus," "Lay of the Bell," "Flight of the Holy Family," etc.

Cherubini (sher-u-bē′nē). Born at Florence, Italy, 1760. Wrote many operas, among which was "The Water-carrier," and Masses, the first of which was written at the age of thirteen, and the last, a requiem, at the advanced age of seventy-six. Among his pupils were Boieldieu, Auber, Halévy and Zimmerman.

Chopin (shō′păn). Born in Warsaw, Poland, 1810. Achieved his first triumphs, as a pianist, in Paris. His compositions for the piano, waltzes, mazurkas, nocturnes, etc., are full of unexpected, peculiar harmonies, which bear the mark of original, imaginative, creative power. Died 1849.

Clementi (clĕm-ĕn′tē). The celebrated pianist and composer. Born at Rome, 1752. He enjoyed the highest consideration in England, France and Germany. His ability as a composer and performer, won for him the favor of Emperors and the admiration of his cotemporaries, Beethoven, Mozart, Schubert, Haydn, Handel, Cramer, Moscheles, and other great musicians of his time. Died in England 1832.

Cramer (crä′mĕr). 1771–1858. Born in Germany, but lived most of his life in London. Known by his sonatas, concertos, and "studies" for the piano.

Czerny (tzār′nĭ). Teacher and composer. Born at Vienna 1791. Franz Liszt was his pupil. Besides his daily occupation as a teacher, he produced upwards of 800 original compositions. Died 1857.

David, F. (dä′vĕd). French composer. 1810–1876. Author of "Desert," "La Perle du Brasil," "Lalla Rookh," etc.

Donizetti (donĭ-zet′tĭ). 1798–1848. One of the most prolific and brilliant composers of Italian opera. He wrote very rapidly. The whole of the fourth act of "La Favorita," with the exception of one cavatina, was composed in three hours. The most popular of his operas are: "Lucrezia Borgia," "Lucia di Lammermoor," "Daughter of the Regiment," "Don Pasquale," "Anna Bolena," "Belisario," Elisir d' Amor," and "Linda de Chamounix."

Dreyschock (drī′shok). A Bohemian, born 1818, died 1869. A brilliant pianist. Teacher of Nathan Richardson and Wm. Mason.

Dussek. A Bohemian. A family of celebrated organists. Author of many excellent works for piano, violin, etc. 1761–1812.

Flotow (flō′tō). Popular German composer. The opera "Stradella," first gave him celebrity. This was followed by "Martha," "L'Ombre," etc. Died 1883.

Franz, Robert. Born in Halli, 1815. A distinguished writer of german songs.

Gluck (glück). One of the founders of the German opera. "Artarsersi" was his first opera, produced in Milan 1741. His two latest complete productions were "Iphigenie in Tauris," and "Echo and Narcissus." His "Orpheus" run 28 successive nights, and "Alceste" was the only opera allowed for two years at the court theater of Vienna. "Iphigenia," written in 1772, had also a brilliant success in Vienna and Paris. He died in 1787, leaving a fortune of nearly $125,000.

Gade, Neils (gä′dĕ). A Danish composer of symphonies, overtures, etc., who succeeded Mendelssohn in the direction of the Gwandhaus Concerts at Leipsic. His concert overture "Ossian," and first symphony in C minor are great favorites in the concert room.

Gounod (gŭ′nō). Born in Paris, 1818. Wrote several masses, produced in Paris, Rome and Vienna. First decided success was the opera "Sappho," 1851, but "Faust," first performed in Paris, 1859, made his name famous. From that day to the present this master-piece has retained its place as the most popular of modern operas. Faust was followed by "La Colombe" in 1866, "Roméo et Juliette," 1867, "Polyeucte," 1878, several masses, songs, etc.

Halevy. French dramatic composer. Best known by his operas: "La Juive," "L'Eclair," and his completion of Herold's Ludovico. 1799–1862.

Handel (han′dĕl). A native of Magdeburg, Germany, born 1685. At nine years of age he played the organ in the cathedral at Halle. At ten, composed a set of sonatas. At twenty and twenty-one, wrote the operas "Amira" and "Nero." In 1709, "Agrippina." In 1710 he went to London. Here his "Messiah" was first performed in 1741. His other oratorios, "Samson," "Saul," "Joseph," "Belshazzar," "Judas," "Maccabaeus," were at first coldly received in England. At seventy, and after he became blind, he performed in public upon the organ. His command of this instrument was amazing, and its effects upon the audience indescribable. Died 1759.

Hasse (häs′se). Born near Hamburg, 1699. In 1724, went to Naples and studied under Porpora and Scarlatti. His first opera was "Sesostrate." In 1733, went to England, where his opera "Artaserse," was performed for the début of the great singer Farinelli. In 1745 his "Armenio" was given in Dresden before Frederic the Great, who was so enchanted that he presented Hasse with $1,000 and a diamond ring. He composed a Te Deum in his 81st year, which was sung in the presence of the Pope. Died at Venice in 17[illegible].

Haydn, Joseph (hī-dn). Born near Vienna. 17[illegible]. When eight years old he went with Reüter to Vienna, and was a choir boy in St. Stephens, practicing from sixteen to eighteen hours. In composition he was almost self-taught, enduring penury during his early career, until established in the house of Prince Esterhazy. From this period his life was devoted to study, producing, in the space of 50 years, 527 instrumental compositions. In 1795, when 63 years old, he commenced his great work of the "Creation," laboring at it two years. Two years after he wrote another oratorio, "The Four Seasons," which was his last work. He died at the age of 78.

Heller, Stephen (hĕl′lĕr). The finished and composer of études and piano-forte compositions, now residing in Paris, was born at Pesth, Hungary, 1815.

Henselt, Adolph. A virtuoso pianist connected with the court at St. Petersburg. Was born in Bavaria, 1814. Was a pupil of Hummel. His piano compositions are much admired.

Herold. Born at Paris, of German parentage, 1791. A pupil of Cherubini. He composed many operas, but his triumph was "Zampa," in three acts, 1831. His "Pré aux Cleres" was his last. Died at Paris.

Herz, Henri. The popular pianist and composer, was born at Vienna, 1806. He has published over a hundred works, his music being distinguished for brilliancy.

Hiller, Ferdinand. Born in Frankfort on Main, 1812. Pupil of Hummel, and Rink, the famous organist. He has published 183 works, among which are "Destruction of Jerusalem," "Spring Symphony."

Hummel (hū′mĕl). A cotemporary of Beethoven. Born at Presburg, 1778. Was two years under the instruction of Mozart. Was distinguished for execution, and the finish and elegance of his numerous compositions.

Jaell, Alfred (yāel). Born at Trieste, Austria, 1830. Well known pianist and composer.

Joachim (yō-ach′ēm). The great violin player, was born at Kittsee, 1831. Resides at Berlin.

Jensen, Adolph (yĕn′sĕn). Born at Kŏnigsberg, 1837. His compositions are imaginative and pleasing, somewhat in the style of Schumann's. His studies for piano, Op. 32, are excellent. Died 1879.

Koehler. Known by his compositions for piano. Was born 1820. Now lives at Kŏnigsburg, Prussia.

Kullak, Theodor. A piano teacher and composer. Was a pupil of Czerny, and founder of the Conservatory of Music, at Berlin, and the "Neue Akademie der Tonkunst," of which he is the head. Born 1818.

Kalkbrenner, Frederick. Son of a Prussian Jew, born at Cassel, Germany, 1784. His compositions evince a fine taste and fertility of invention. Died at Paris, 1849.

Kuhnau, Johann. 1667–1722. One of the greatest German musicians before Bach. He was the first to write the sonata in its present form.

Lange, Gustav (läng′ĕ). Was a pupil of Loeschhorn in Berlin. During twenty-five years he has published over 250 pieces for the piano. Is a German. Born 1830.

Liszt, Franz (lītst). This celebrated pianist was born at Reading, Hungary in 1811. At the age of nine he performed in public. Studied under Czerny at Vienna. His compositions are classed with Wagner's, under the new German school. Died at Bayreuth, 1886. Buried at Weimar.

Lysberg, Charles (lĭs′bārg). 1821–1873. Born in Geneva. Brilliant pianist and composer of salon pieces.

Loeschhorn, A. Author of the many excellent studies for the piano, was born in Berlin, 1819, where he now resides as a teacher.

Macfarren, George. An English composer, born, 1813. Known by his cantatas, operas, part-songs and oratorios. His comic opera "Don Quixote," was written in 1846. The Royal Academy of Music, of which he is the President, conferred upon him the degree of Mus. Doc. He is entirely blind.

Mayer, Chas. (mī′-ĕr). The German composer, pianist and teacher, was born at Königsburg, 1799, died 1862.

Marchetti, F. One of the most popular of the present Italian opera composers. Author of "Ruy Blas" and "Don Giovanni d' Austria." Born 1833.

Mendelssohn, Felix (mĕn′dĕl-sōn). This highly favored and gifted composer was born at Hamburg, 1809. He was the son of a rich merchant and banker. At the age of eight he could play at sight the most intricate scores of Bach, and transpose Cramer's exercises into all keys. He studied composition under [illegible]. At fifteen he appeared before the public as a [illegible]r His overture of the "Midsummer Night's [illegible]," the exquisite "Songs Without Words," his "Rondo Capriccioso," Concerto in G Minor, beautiful [illegible]asies, and his oratorios "St. Paul" and "Elijah," [illegible]e greatest of his works. The latter, Mendelssohn [illegible]ted and conducted at the Birmingham Festival [illegible]46. At only thirty-eight he died.

Meyerbeer (mī′ĕr-bāer). Though born in Ber[illegible]n, of Jewish parents, in 1794, he achieved his great[illegible]riumphs in Paris, where his "Robert le Diablo," brought out in 1831. His other best known works are: "Stabat Mater," "Miserere," "Te Deum," and the operas "Les Huguenots," "Le Prophete," and "L'Africaine." He died in 1864.

Moscheles (mō-shel′es). Born in Prague, 1794. Was Professor in the Royal Academy of Music, London, and afterward, with Mendelssohn, in the Leipsic Conservatory, Vienna, where he died, 1870. "Moscheles Studies," and other compositions, are played by every virtuoso.

Moszkowski (mōts-kō′skĭ). A young and gifted composer of Berlin.

Mozart, Wolfgang. Born at Salzburg, 1759. At the age of three he began to show his astonishing abilities for music, and to play on the harpsichord. At ten, he went with his father to Italy. In the Sistine Chapel, at Rome, he heard Allegri's celebrated "Miserere." Knowing that, to give or take a copy of this composition was prohibited on pain of excommunication, the youthful Mozart listened attentively and wrote out the whole from memory. His most successful operas were: "Idomeneo," "Marriage of Figaro," "Don Giovanni," "Magic Flute," "Don Juan," "Clemenza di Tito," and the "Requiem." He had scarcely time to finish this before his death, which occurred on the 5th of Dec. 1792, before he had reached his thirty-sixth year.

Neukomm, S. C. (noi′kōm). 1778–1858. Born in Salzburg. Studied seven years with Haydn. Chiefly known in this country by his oratorio "David" and "Mount Sinai." He has composed in all 743 works.

Offenbach. 1819–1880. Born at Cologne, of Jewish parents. Popular composer of opera buffo.

Paer, Ferdinand (pā′er). Italian dramatic composer. Born at Parma, Italy, 1771. Wrote some fifty operas. Was teacher of the celebrated violinist, Paganini. Died 1839.

Plaidy, Louis (plīdy). Author of Plaidy's Technical Studies. Was for years a professor in the Leipsic Conservatory. Died 1874.

Paccini (pä-tshē′nē). 1796–1867. Celebrated Italian composer. The rival of Gluck in the "Musical War" at Paris.

Paisiello (pä-ē-sĕl-lō). A cotemporary of Pacini and Cimarosa. Wrote many Italian operas. Was court composer at St. Petersburg, under the reign of Catherine, and chapel-master for Napoleon. 1741–1815.

Palestrina (päl-es-trē′nä). One of the founders of Italian music, both sacred and secular. Was born at Palestrina, 1524, died 1594.

Raff, Joachim (räff). This able composer has produced over 200 works, among which are concertos, symphonies, and his well known opera "King Alfred." Born at Lachen, Switzerland, 1822.

Rameau, Jean (rä-mō′). French composer, born in Dijon, 1683. Wrote several theoretical works and is sometimes styled, by his countrymen, the Newton of harmony. His operas are numerous. Died 1764.

Rossini (rō-sē′nē). Born in Pesaro, Italy, 1792. Was a great favorite with the Italians and was called the "Swan of Pesaro." An original, unique figure in musical history. Studied in Bologne. The first opera which made his name famous throughout Europe, was "Tancredi." Following this were: "Il Barbiere di Seviglia" and "Otello," 1816; "La Gazza Ladra," 1817; "Moses in Egypt," 1818; "Siege of Corinth," 1819; "William Tell," 1830; in all thirty-eight operas. In 1838 he composed his celebrated "Stabat Mater." His works were remunerative, and the last thirty years of his life were spent in luxurious retirement. Died 1868.

Rubinstein, Anton (rū′bĭn-stīne). Born in Wallachia, 1829. One of the greatest of living pianists, and a fine composer of oratorios, symphonies, etc., among which are his "Feramors," and the colossal "Ocean Symphony" with seven movements.

Saint-Saens (săn-sä′ong). This popular French composer has written several symphonies, operas, etc., which have been successfully produced in this country and Europe, among which are his "Phaeton" and "Danse Macabre."

Schmitt, Aloys. Born at Hanover, 1827. His father was a musician of note. He composed several operas, and his Studies are used by the best teachers.

Schubert, Franz (schū′bert). "In ballads and songs it would be difficult to find Schubert's equal." Of these, more than 200 have been published, besides an incredible number of other compositions of every possible style and form. He died 1828, only thirty-one years old. Upon his monument is the appropriate inscription: "The art of music buried here a rich possession, but yet fairer hopes."

Schumann, Robert. 1810–1856. The names of Schubert and Schumann are associated as the founders and exponents of the romantic school of music. Schumann has composed a vast number of piano pieces, many as novel and fantastic as they are beautiful in form. The most faithful interpreter of his works is Mde. Schumann (Clara Wieck), the celebrated pianist, whom he married in 1840.

Spohr. Born in Brunswick, 1784. He excelled upon the violin. Among his works, the opera 'Jessonda," and the oratorio "Last Judgment," are the most widely known. Died 1859.

Strauss, Johann. Born 1804. Lived in Vienna. Died 1849. His dance music, and that of his sons, John, Joseph and Edward, are known the world over.

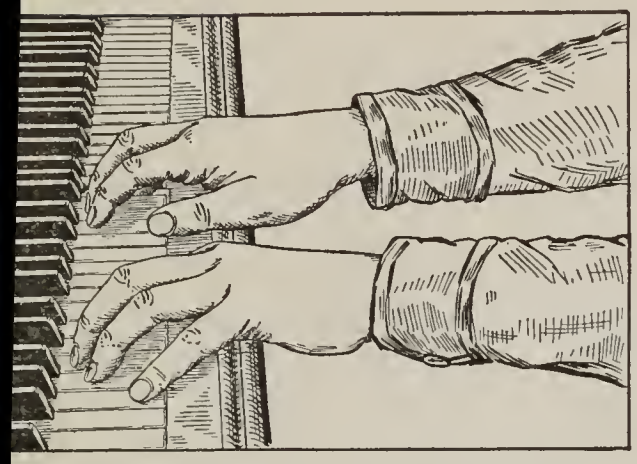
Tausig, Carl. A great pianist. Born in Warsaw, 1841. He was a pupil of Liszt, and almost his equal in technique and fiery vigor. Died 1871.

Verdi (vār′dē). An Italian, born 1814. The most popular composer of Italian opera since Rossini, Bellini and Donizetti. His operas are: "Oberto di San Bonifacio," "Nabucco" ("Nino,") "I'Lombardi," "Ernani," "Giovanno d'Arco," "Alzira," "Rigoletto," "Il Trovatore," "Aida." Also a recent production, Requiem Mass.

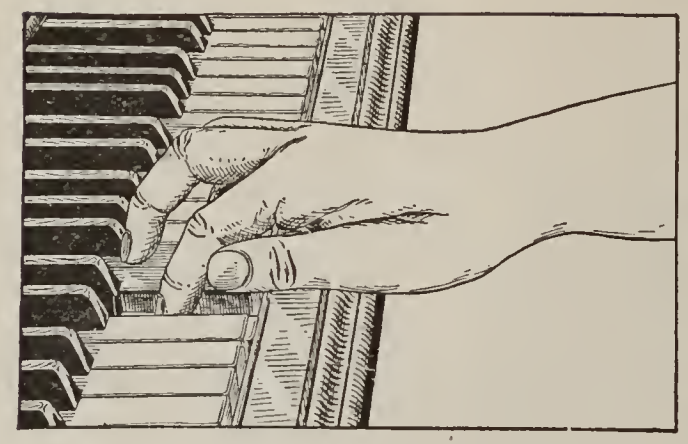
Wagner, Richard. This innovator in dramatic music, was born at Leipsic, 1813. His early life helped to mature that individuality which is marked through all his compositions. After years of vicissitudes and humiliation, his "Rienzi" and the "Flying Dutchman" were at last accepted at the theaters of Dresden and Berlin in 1849. From this date began his prosperity. Next appeared his "Tannhauser" and "Lohengrin," followed by "Die Meistersinger," "Tristan und Isolde," "Nibelüngen Ring" and Parsifal." He died at Venice, Feb. 13th, 1883.

Weber, Carl Von (vā′ber). Born in 1786. One of the romantic school of German composers. His first and great success was in "Der Freischütz." In 1822, he produced the musical drama "Preciosa," in 1823, "Euryanthe, in 1824, "Oberon." He died in England, 1826.

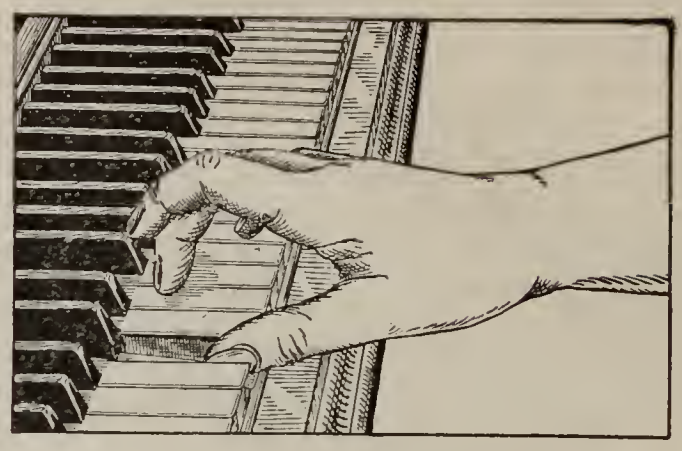
CORRECT POSITIONS FOR HANDS.



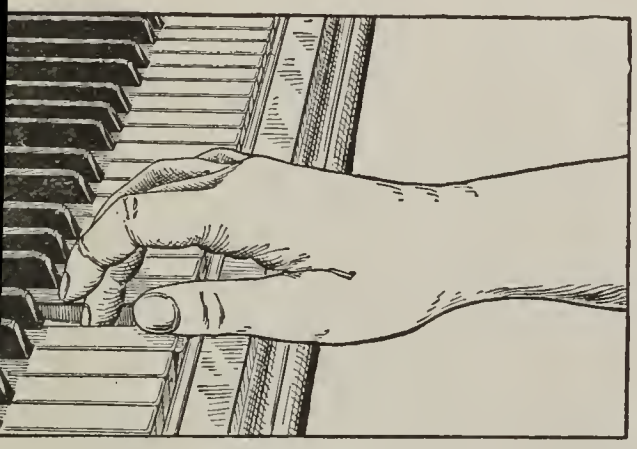
I.—Position at the Piano.



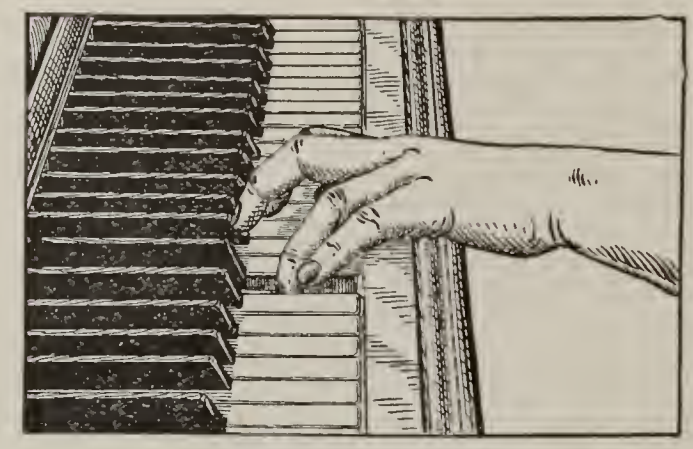
II.—Position of Forefinger Down.



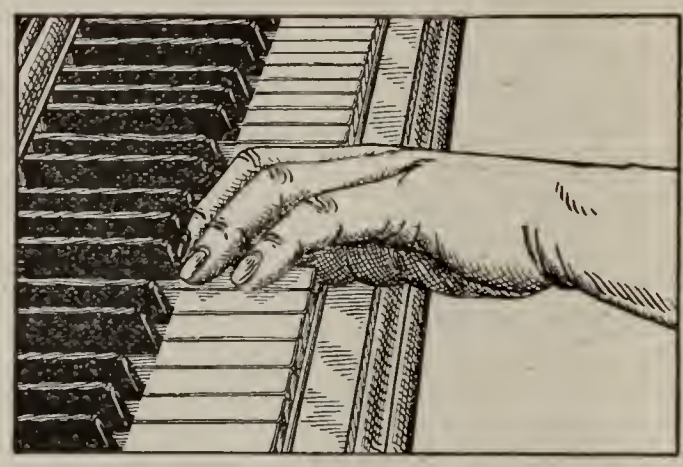
III.—Thumb on Key, Forefinger Raised.



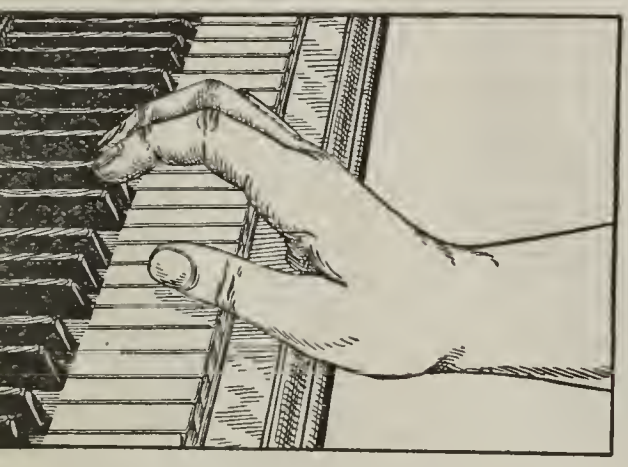
V.—Position of Middle Finger Down.



V.—Position of Ring Finger Down.

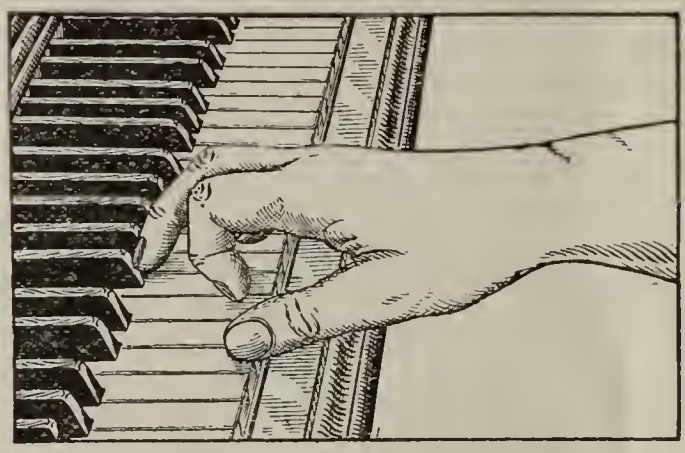


VI.—Little Finger Raised.



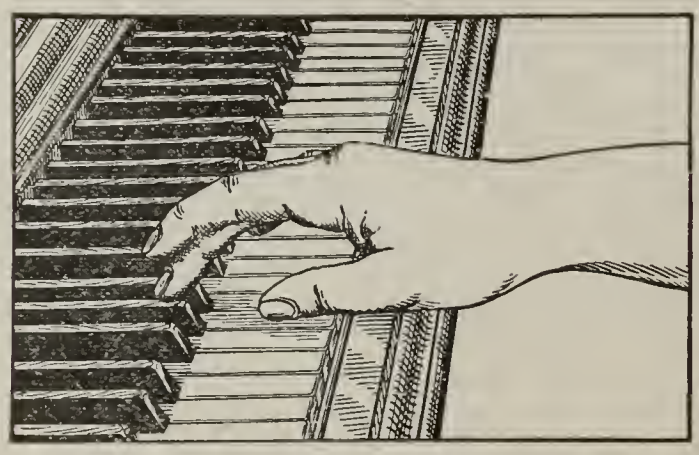
VII.—Wrist Touch.

VIII.—Finger Raised for Staccato Touch.

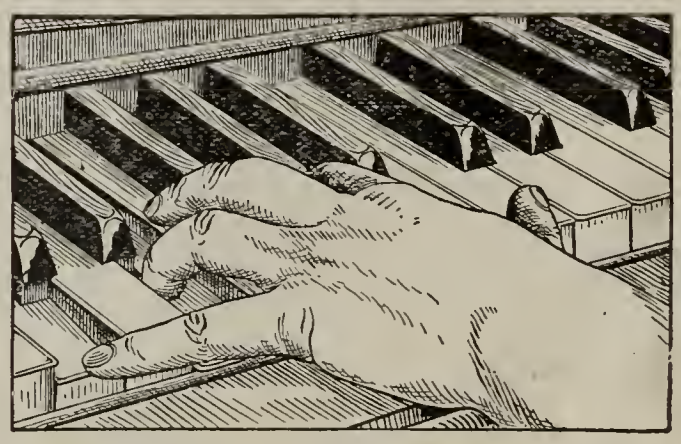


IX.—Finger After Staccato Touch.

X.—Fingers on Black Keys.



XI.—Thumb Turned Under Fingers.



XII.—Position of Hand in Chord Playing

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FIRST SECTION.

LESSON I.

The Keys of the Piano-Forte.

The keys of the Piano-Forte, when pressed down, produce sounds, or musical tones. The extreme key to the left produces the lowest tone; the one to the right, the highest tone.

The *Key-board* consists of black and white keys. These are arranged in groups.

Seven white, and five successive black keys form a group. Thus:

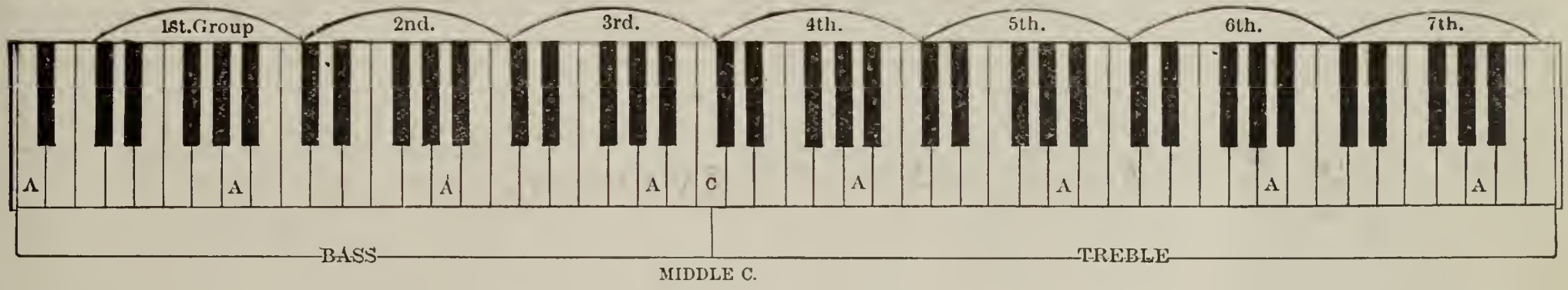
The seven white keys of each group are named from seven letters of the alphabet. Thus:

From any key of this group, to the next key of the same name above or below, is called an Octave.

The Octaves follow each other in regular succession throughout the extent of the key-board, each octave being but a repetition of the first.

The key-board of the Piano-Forte usually consists of seven and one-third octaves. Thus:

Full Key-board of the Piano-Forte, 7⅓ Octaves.



By referring to the above key-board, you will observe that the five black keys in each group are arranged in two divisions: the 1st division with *two*, and the 2d division with *three* black keys.

Every white key to the left of the two black keys is C.

Point out all the C's on the key-board.

What is the name of the white key between the two black keys?

How many D's are there?

What is the name of the white key to the right of the two black keys?

How many E's are there?

What is the name of the white key to the left of the *three* black keys?

How many F's are there on the key-board?

What is the name of the key to the right of the three black keys?

Point out all the B's.

Name the two white keys between F and B. How many G's and A's are there on the key-board?

How many C's do you find on the key-board of your piano? **Where is Middle C?**

Beginning with middle C, strike the seven white keys to the right, and name aloud each key. Repeat this in every octave, commencing at the lowest C of the key-board, and proceed to the highest C.

How many octaves do you find on the key-board of your piano?

What white key is third above C? *Ans.* E. What is the second above C? The fourth above C? The fifth, the sixth, the seventh, the eighth above C?

What white key is third above D? *Ans.* F. Third above E! Third above G? Fifth above G? Eighth above G?

The interval of eight tones is an octave, as from A to A, G to G, C to C, F to F, etc.

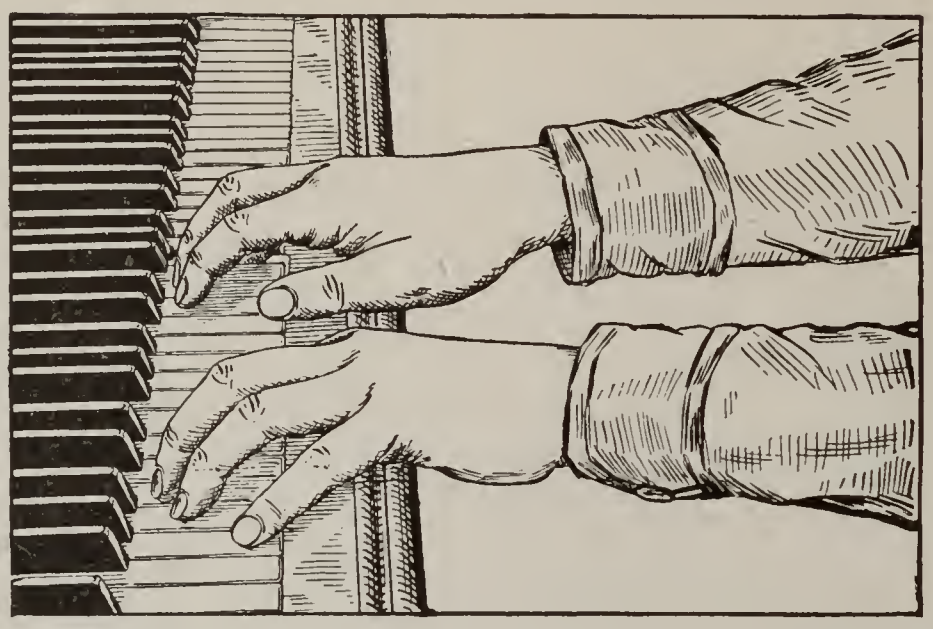
How to Strike the Keys.

As musical tones are produced by the action of the hammers upon the piano strings when the keys are pressed down, so the volume and quality of those tones depend upon the manner in which the keys are struck. Therefore the first and essential steps in piano playing is to learn how to hold the hands and move the fingers.

Position at the Piano.

The player should sit opposite the center of the keyboard, at such a distance and height, that the arms may move with freedom, while the hands retain the position given in Figure I.

I.—Position of Arms, Hands and Fingers.



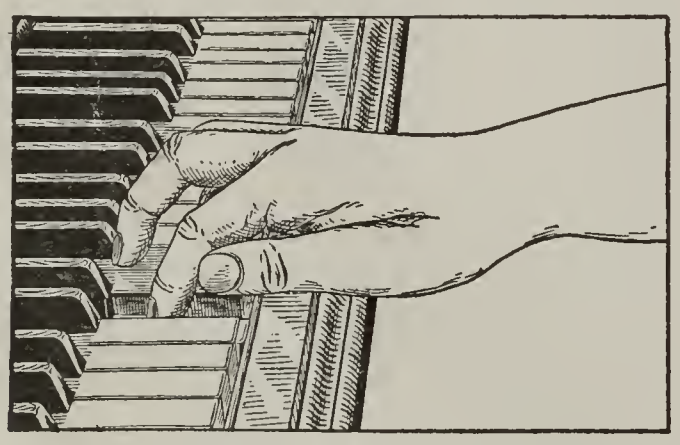
Exercises for Right Hand.

Place the thumb and fingers of the right hand over the five keys C, D, E, F, G; thumb on C (an octave above middle C), 1st finger on D, 2d on E, 3d on F and 4th on G. Carefully imitate Fig. I. in the position of the thumb and curve of the fingers. Each finger should be kept over its respective key, and not rest upon, but held above the surface.

Movement of the Fingers.

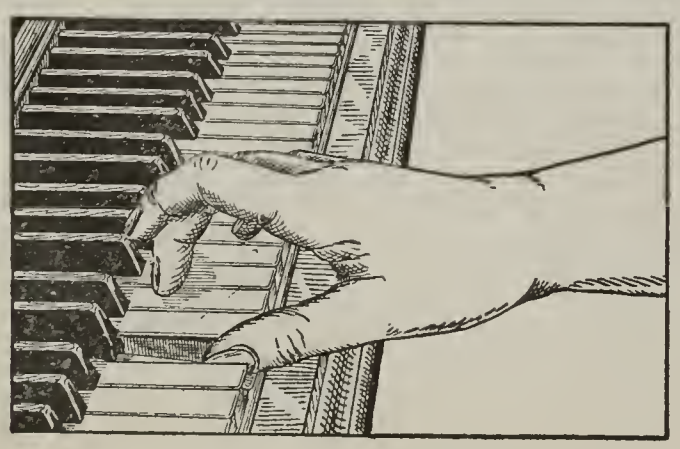
Let the forefinger fall upon its key, as in Fig. II, without any motion of the hand or arm. The finger should rise and fall from the knuckle joint as a hammer would move up and down when hung upon a pivot.

II.—Position of Forefinger on Key.



The instant that this finger touches the key, raise the thumb as high as possible, without moving the hand, as shown in Fig. II, then drop the thumb on its key and raise the finger high, as in Fig. III.

III.—Thumb on Key, Forefinger Raised.

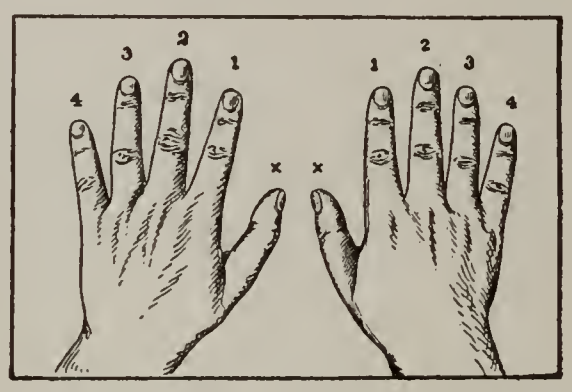


Exercise No. 1.

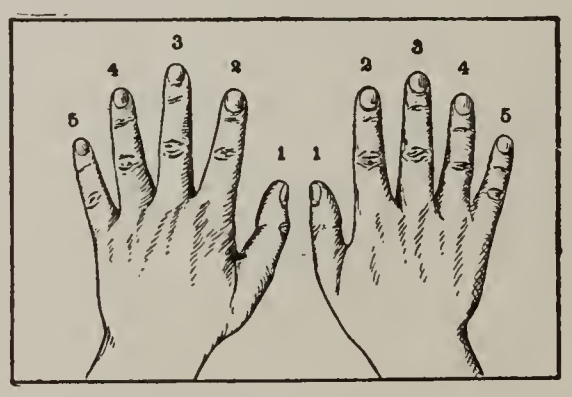
2	1		2	1		2	1		2	1		2	1		2	1	
D	c		D	c		D	c		D	c		D	c		D	c	

Order and regularity in fingering is so essential that each finger has its own particular sign, and any note with one of these signs placed over or under it, must be played with the finger indicated by that sign.

American fingering is marked thus:



Foreign fingering thus:



Practice Exercise No. 2, with the fingers indicated by the figures over the letters, keeping the wrist up, hand level, and moving only the two fingers.

Exercise No. 2.

2	3		2	3		2	3		2	3		2	3		2	3	
D	e		D	e		D	e		D	e		D	e		D	e	

Play evenly and slowly. Use only the two fingers marked in

No. 3. Keep them curved. Do not strike the keys on the nails, but on the fleshy tips of the fingers. Cut the nails short.

Exercise No. 3.

3	4	3	4	3	4	3	4	3	4	3	4
E	f	E	f	E	f	E	f	E	f	E	f

Be careful that you have the correct position, with each finger over its proper key.

In No. 4, endeavor to move the fingers independently of the hand.

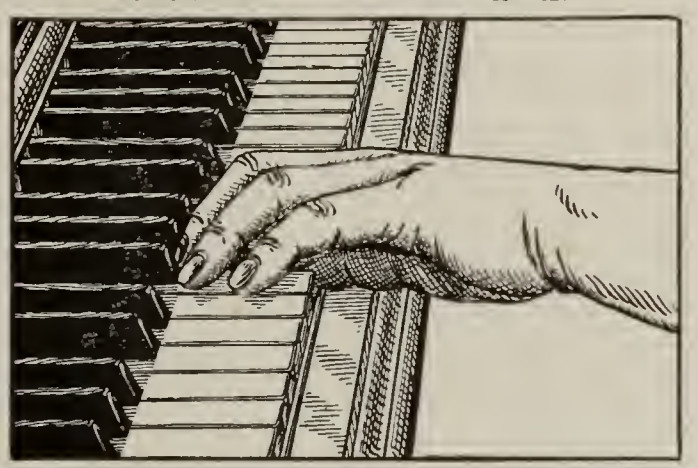
Exercise No. 4.

4	5	4	5	4	5	4	5	4	5	4	5
F	g	F	g	F	g	F	g	F	g	F	g

Exercises for Left Hand.

Place the left hand in correct position over the five keys C, D, E, F, G, as shown in cut:

Position of Left Hand.



Follow the same rules already given. Remember that while one finger strikes, the other fingers remain curved and motionless over the keys.

Exercise No. 1.

1	2	1	2	1	2	1	2	1	2	1	2
G	f	G	f	G	f	G	f	G	f	G	f

Speak the letters in a distinct, steady voice, like the regular tick of a clock.

Exercise No. 2.

2	3	2	3	2	3	2	3	2	3	2	3
F	e	F	e	F	e	F	e	F	e	F	e

Raise the fingers from the knuckle-joint and let them fall with a sudden stroke upon the keys.

Exercise No. 3.

3	4	3	4	3	4	3	4	3	4	3	4
E	d	E	d	E	d	E	d	E	d	E	d

The finger holding down the key should be raised quickly at the exact instant that the next finger touches the following key.

Exercise No. 4.

4	5	4	5	4	5	4	5	4	5	4	5
D	c	D	c	D	c	D	c	D	c	D	c

These exercises should be played very slowly, and repeated many times, observing all the preceding rules.

A similar practice upon a table (where the arms and wrists receive support by resting upon it), may be of much benefit in educating the fingers to independent action.

THE MUSICAL ALPHABET.

LESSON II.

Notes.

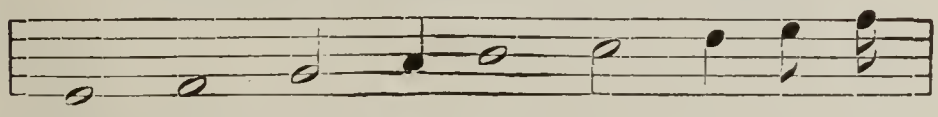
Musical tones are expressed in writing by characters called Notes. These Notes are named, like the keys of the Piano-Forte;

C D E F G A B

When a melody exceeds these seven letters, the same series are repeated like the different octaves of the key-board.

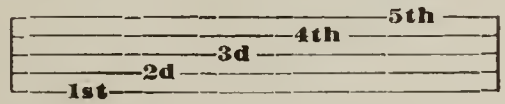
A Note serves two purposes: It indicates by its position on the staff the definite pitch of a tone, and by its form, the length of that tone.

Position of Notes on the Staff.

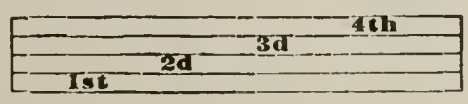


The Staff consists of five lines and four spaces, which are counted upward from the lowest to the highest.

Lines of the Staff.

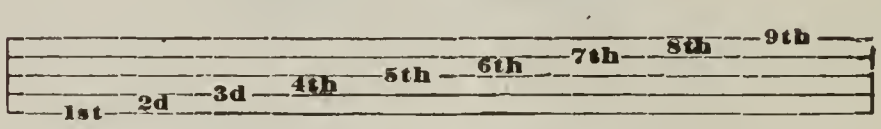


Spaces of the Staff.

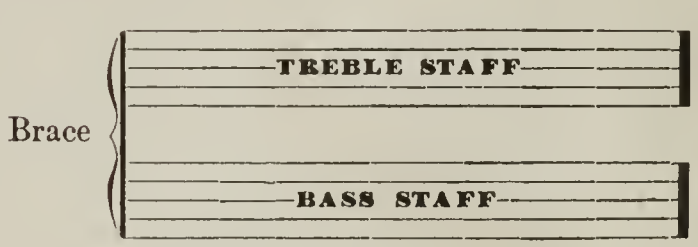


Each line and space is called a Degree. The Staff consists of Nine Degrees.

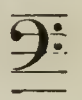
Degrees of the Staff.



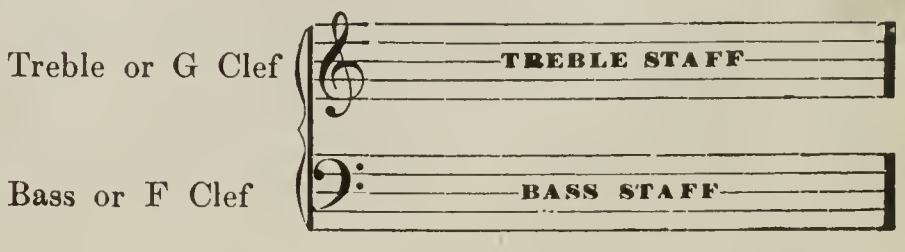
Two Staffs are used in Piano music. They are joined by a Brace.



The Clefs.

In order to fix definitely the names of the notes on each staff, two Clefs are used, viz.: The G Clef and the F Clef 

The G Clef (also called Treble Clef), is placed on the Treble Staff; and the F Clef (also called Bass Clef), on the Bass Staff. Thus:

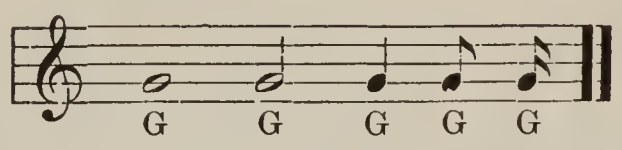


THE TREBLE OR G CLEF.

When the G Clef is placed on the Staff, every note on the 2d line is named G.

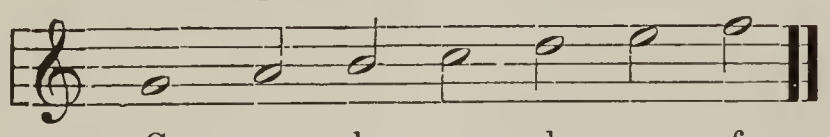
EXAMPLE.

Treble or G Clef

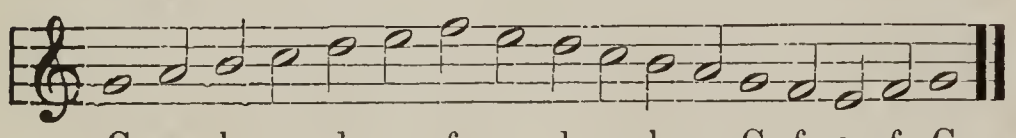


From G we count upward, naming the Notes in Alphabetical order, and downward in reverse order.

Naming the Notes Upward.

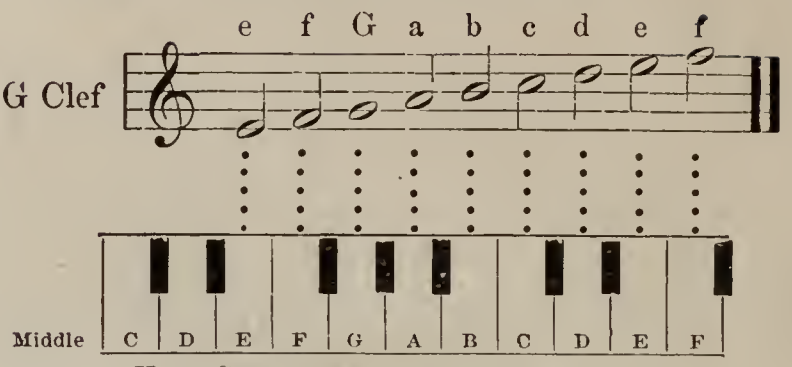


Naming the Notes Upward and Downward.



Notes on the Nine Degrees.

Treble or G Clef



KEYS CORRESPONDING TO THE ABOVE NOTES.

Name aloud each note and strike its corresponding key. What notes are on the five lines? What notes in the four spaces? Commit these to memory.

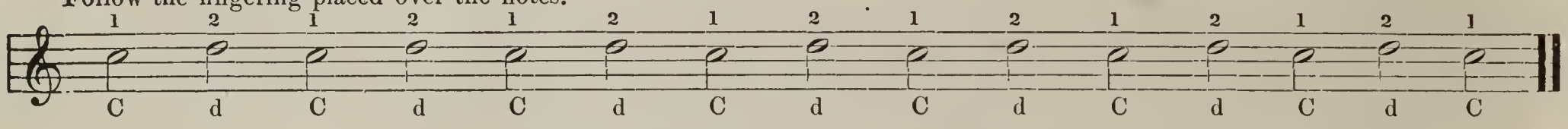
In the following study, play the keys indicated by the notes. Name aloud each note as you strike the key, emphasizing the capital letter.

Give each note the same length of time. Remember directions for position given in Lesson I, and place the fingers over the five keys indicated on page 7.

FINGER EXERCISES WITH NOTES.

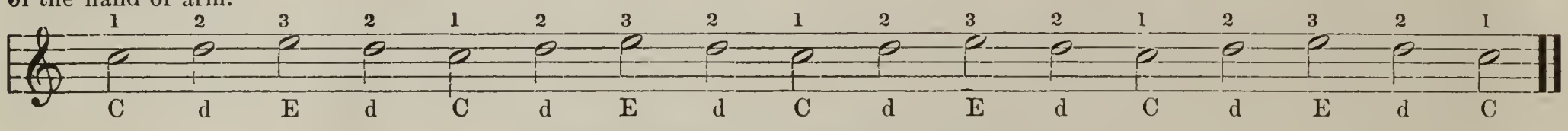
First Study for Right Hand.

Follow the fingering placed over the notes.

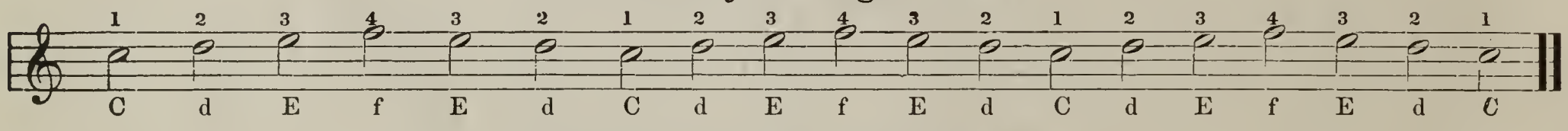


Second Study for Right Hand.

Keep the fingers curved. Raise them well before striking the key, and let them fall easily and naturally, without any motion of the hand or arm.

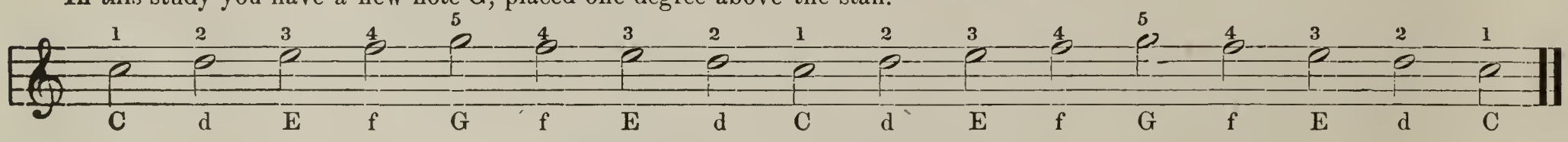


Third Study for Right Hand.



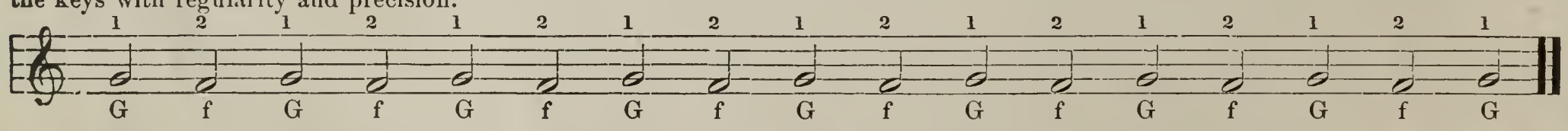
Fourth Study for Right Hand.

In this study you have a new note G, placed one degree above the staff.



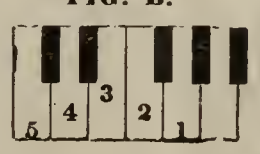
First Study for Left Hand.

Follow the directions given for right hand. Place the fingers over the five keys indicated on page 7. Play slowly, and strike the keys with regularity and precision.



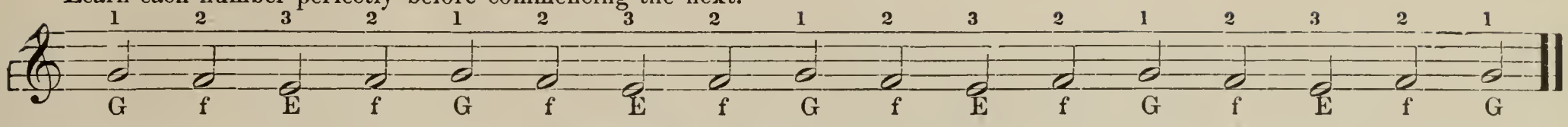
When the fingers are held properly bent over the keys C, D, E, F, G, it will be perceived that only one finger is given to each. They must, therefore, be kept at such a distance from one another, that when the hand is at rest, each may strike its own key *exactly in the middle* of the *broad part;* for which purpose the hand must be held horizontal with the keys as in Fig. II; the thumb must be made to fall on the key in its natural straight position, and the fingers curved so that they, together with the thumb, will form a half circle, and the side of the thumb and tips of the fingers will touch the keys at the points indicated by the finger marks in Fig. B.

FIG. B.



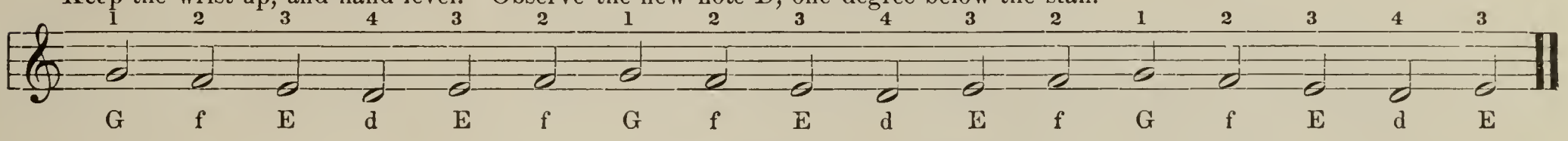
Second Study for Left Hand.

Learn each number perfectly before commencing the next.



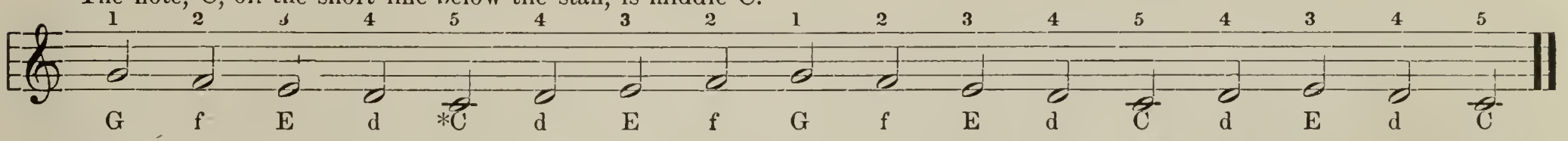
Third Study for Left Hand.

Keep the wrist up, and hand level. Observe the new note D, one degree below the staff.



Fourth Study for Left Hand.

*The note, C, on the short line below the staff, is middle C.



Practice the studies in this lesson not only to learn the notes, but to educate the fingers. Pay strict attention to position and touch.

Review Questions.

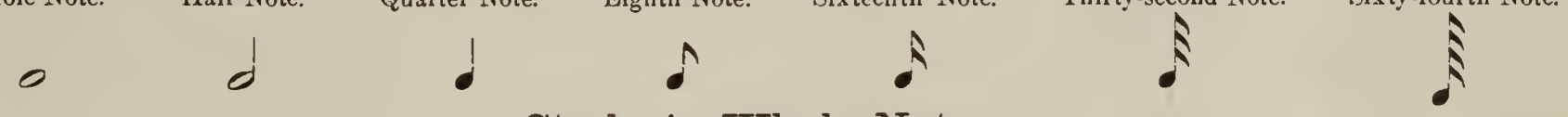
What letters of the alphabet are used in music? Where is middle C on the key-board of your piano? Point out the C an octave above middle C. Also the C an octave below. What is a note? How many notes on the staff? How are the lines and spaces of the staff counted? What are degrees of the staff? What is a Brace? How many Clefs are used in Piano music? Write on blank music paper the G Clef. Write and name the notes on the lines. In the spaces. What note on the first degree above the staff?

LESSON III.

The Seven Forms of Notes.

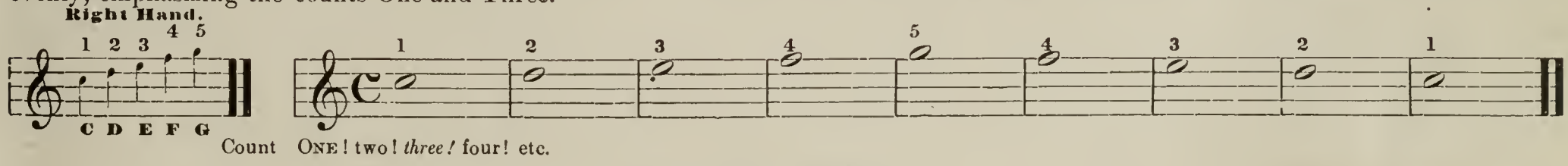
The various lengths of tones are represented by Seven forms of notes, as follows:

Whole Note. Half Note. Quarter Note. Eighth Note. Sixteenth Note. Thirty-second Note. Sixty-fourth Note.



Study in Whole Notes.

Place the right hand over the five keys indicated by small notes. Hold each Whole Note while counting four. Count aloud evenly, emphasizing the counts One and Three.



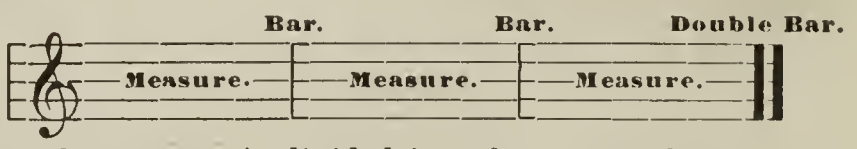
Count ONE! two! *three!* four! etc.

Rhythm or Time.

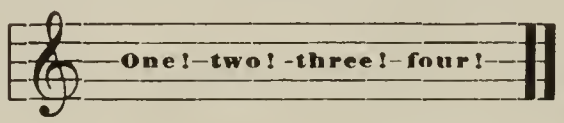
Rhythm is the division of sounds into equal spaces of time.

One, two or more musical tones fill a measure of time. In the above study, one tone fills a measure of time. This tone is represented by the Whole Note, and the measure by the space between two Bars.

Bars are the short, perpendicular lines drawn across the staff. Thus:



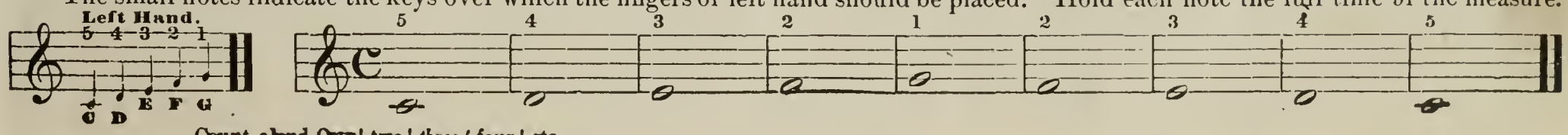
Where the measure is divided into four parts, thus:



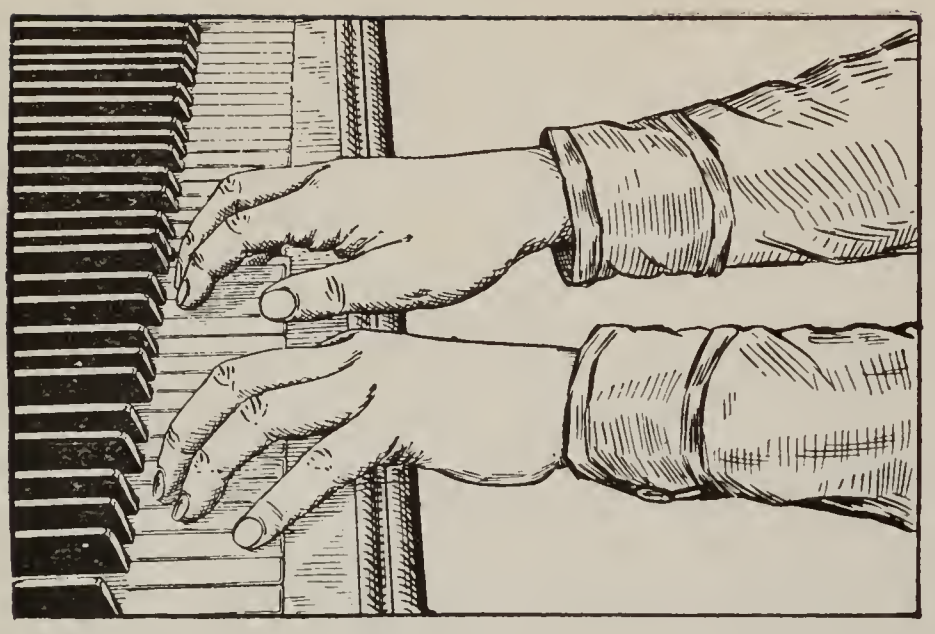
and the accent falls on the first and third parts, the time is called Four Part Measure or Common Time.

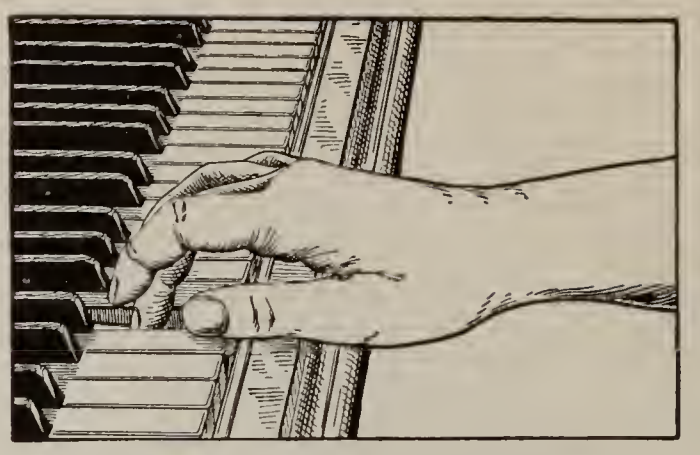
Study in Four Part Measure for Left Hand.

The small notes indicate the keys over which the fingers of left hand should be placed. Hold each note the full time of the measure.

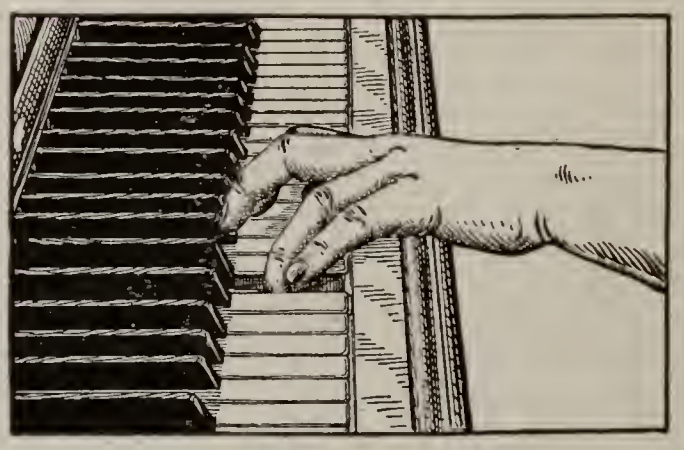


Count aloud ONE! two! *three!* four! etc.





Position of Middle Finger Down.

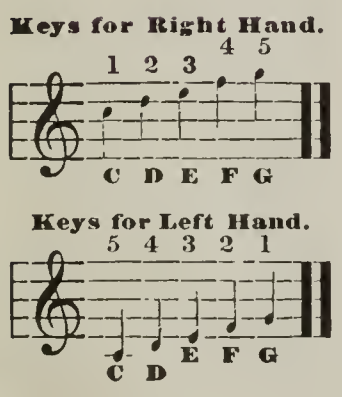


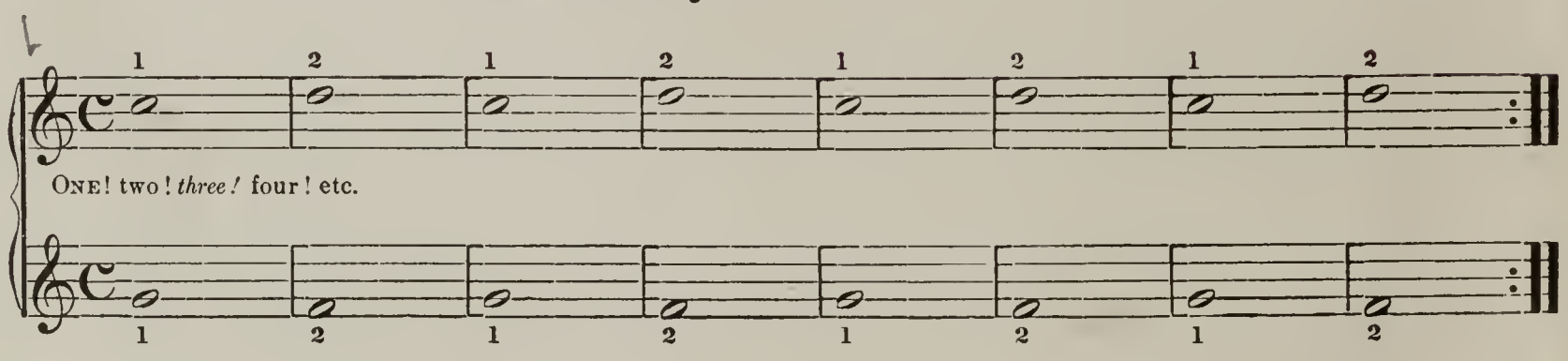
Position of Ring Finger Down.

Studies for Both Hands.

Place both hands in correct position over the keys indicated by the small notes. Strike the two keys, the C with the thumb of the right hand, and G with thumb of left hand, exactly at the same time. The same also with D and F. Repate the study several times, as indicated by the Repeat Sign, viz. : Dots before the Double Bar.

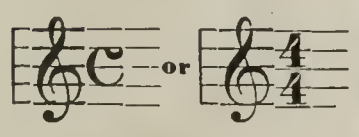
First Study.



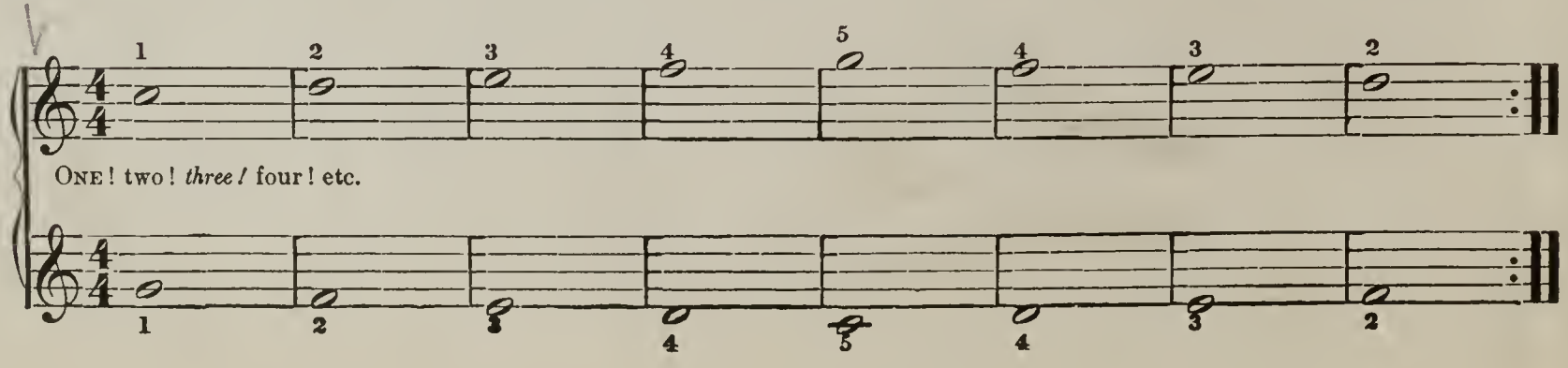


Second Study.

Remember to count evenly, emphasizing the counts set in Italics. Keep the hands level and quiet. Watch the movement of the thumb and fingers.



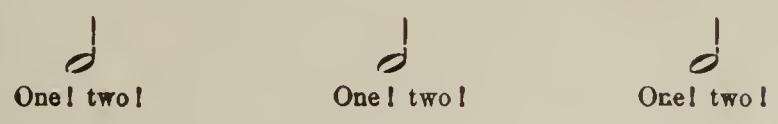
are the signs of Four Part Measure.



Half Notes.

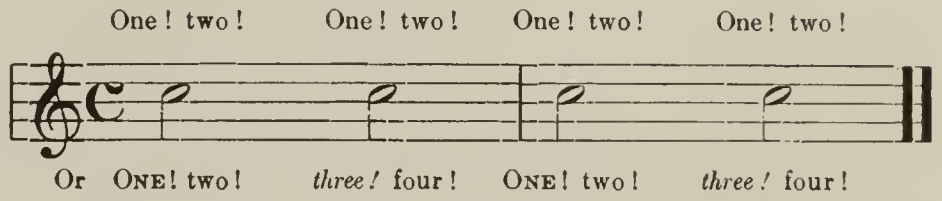
The Half Note (𝅗𝅥) represents a tone one-half as long as that of the Whole Note.

If to a Whole Note you count four, to a Half Note count two. Thus:



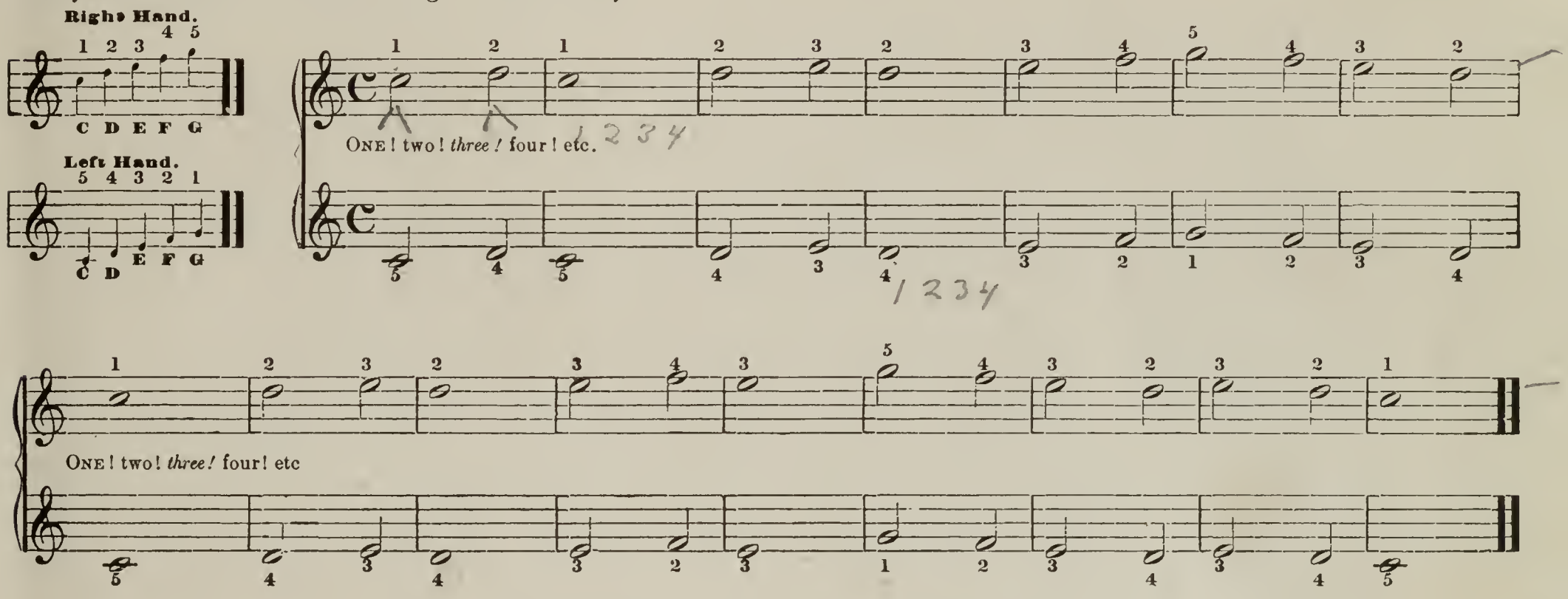
As there are only two counts to a Half Note, it requires two Half Notes to fill a Four Part Measure. Thus:

Half Notes.



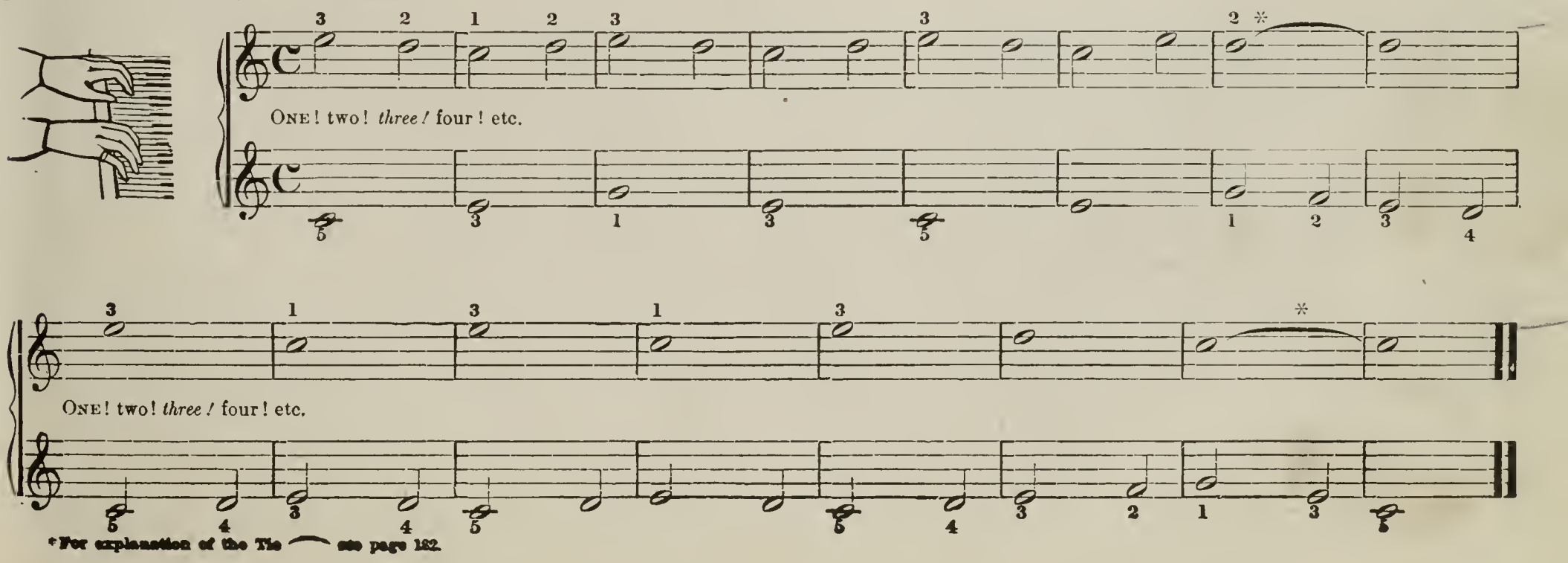
Study in Whole and Half Notes.

Strike the keys with right and left hand exactly together, and remember the important rule, that each finger must be lifted up exactly at the same time the next finger strikes its key.



Two Half Notes to One Whole Note.

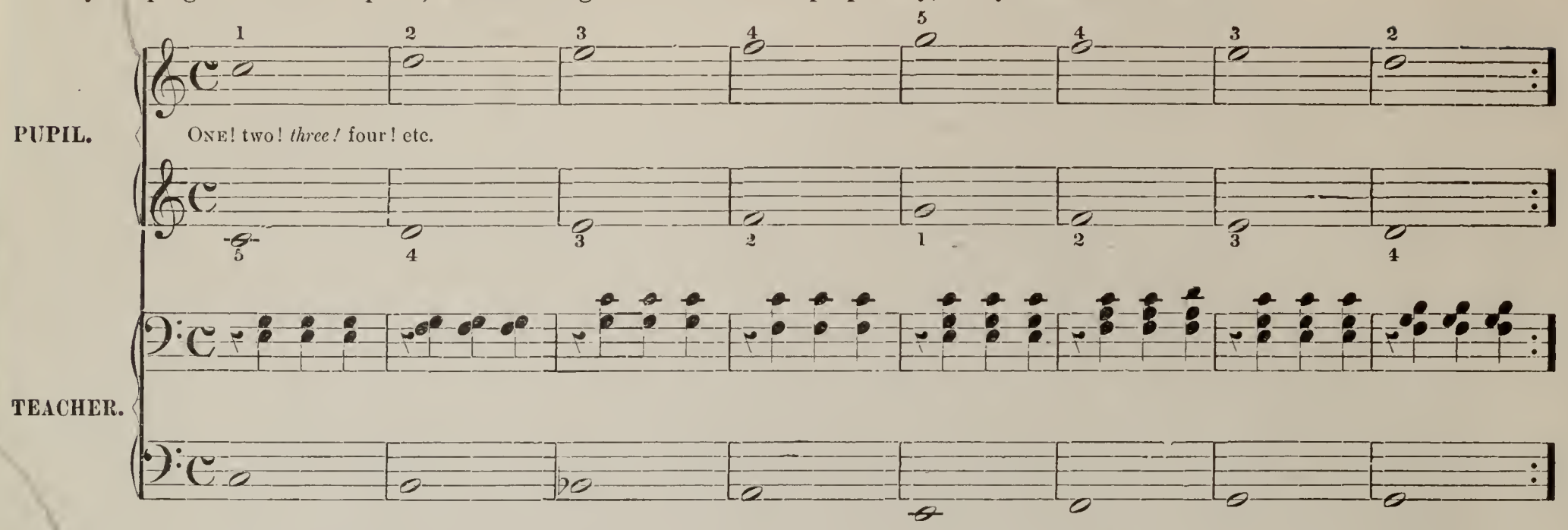
Strike the first Half Note in each measure, exactly with the Whole Note, and the second Half at the count three. Hold the Whole Note the full time of the measure. In counting, speak the numbers promptly and evenly, with each count detached and short, thus: One! two! three! four! and strike each key exactly with the count without hesitation. Not a noisy, but an accurate, energetic touch, is the object to be attained.



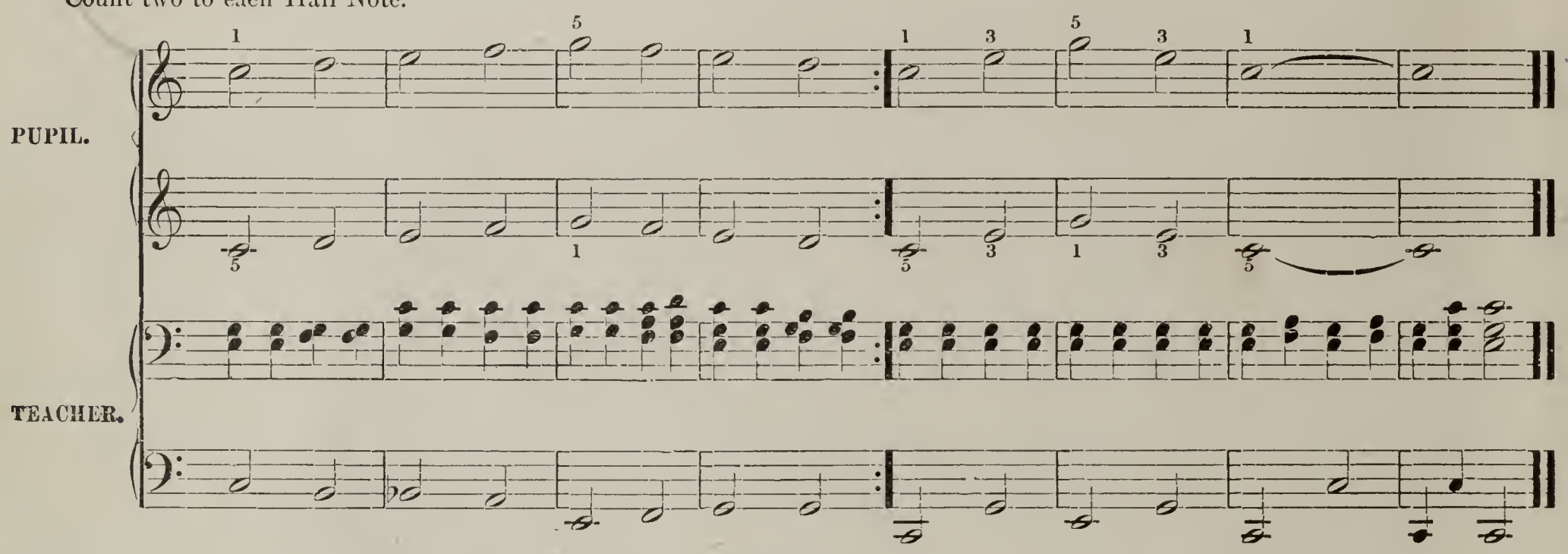
*For explanation of the Tie ⁀ see page 122.

DUET FOR TEACHER AND PUPIL.

By keeping the thumb in place, and each finger curved over its proper key, many mistakes are avoided.



Count two to each Half Note.

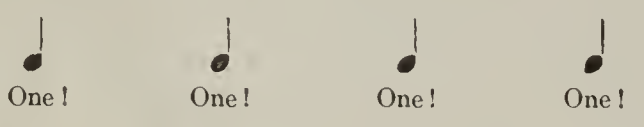


LESSON V.

Quarter Notes.

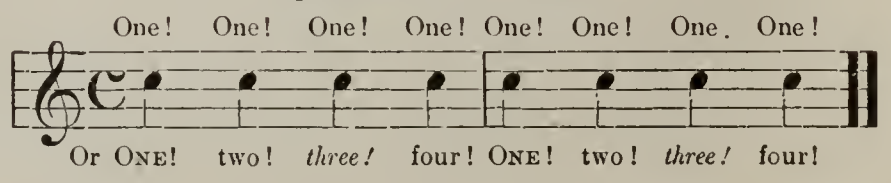
The Quarter Note (♩) represents a tone one-fourth the length of that of a Whole Note.

To a Quarter Note count One. Thus:

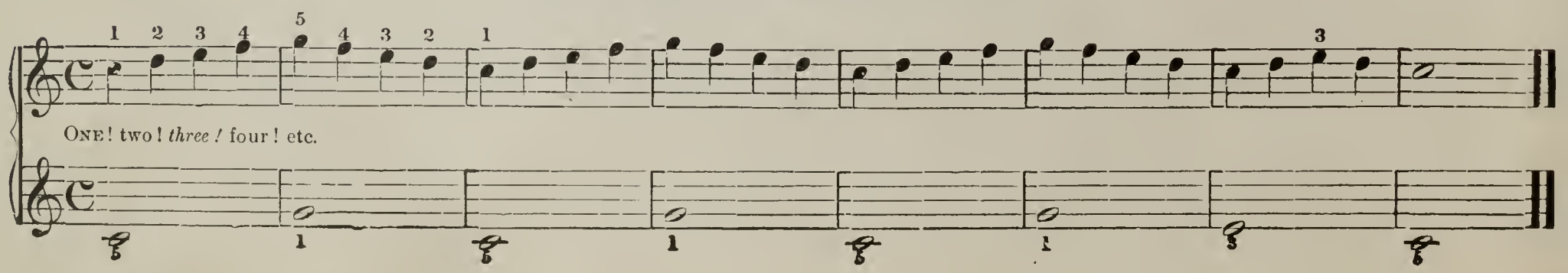


Four Quarter Notes fill a Four Part Measure; a Quarter Note (♩) to each count. Thus:

Quarter Notes.

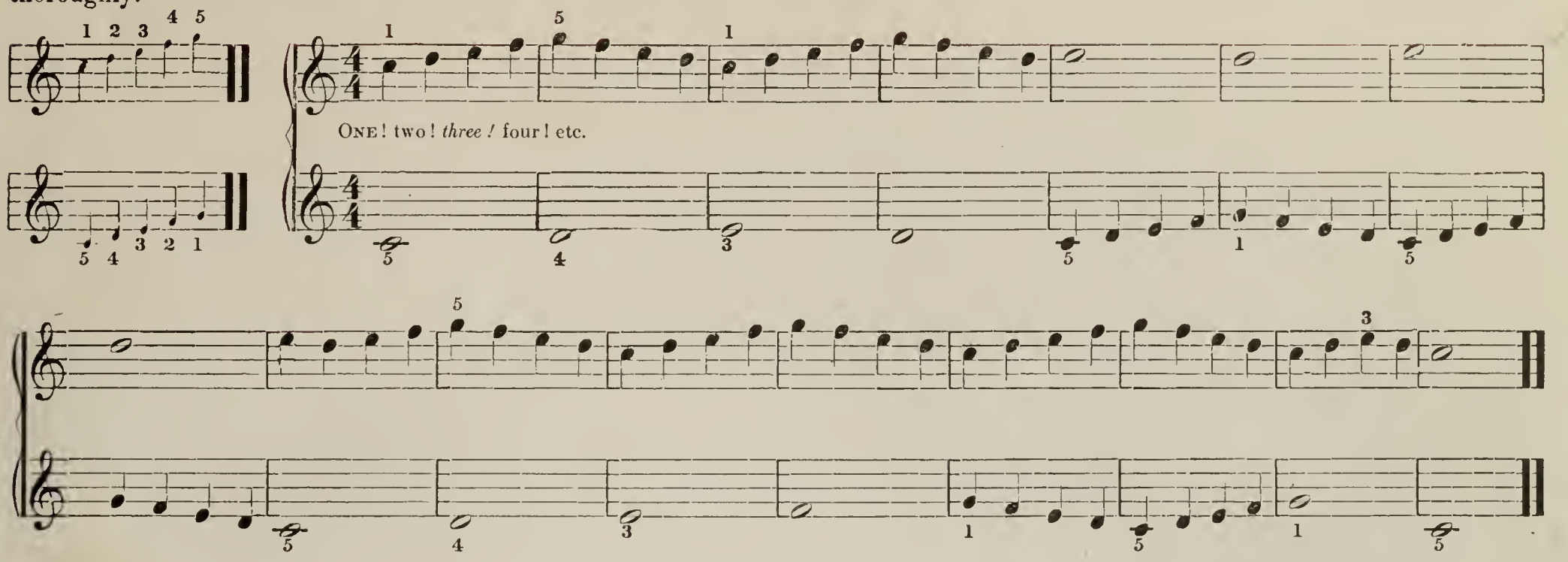


First Study in Quarter Notes.



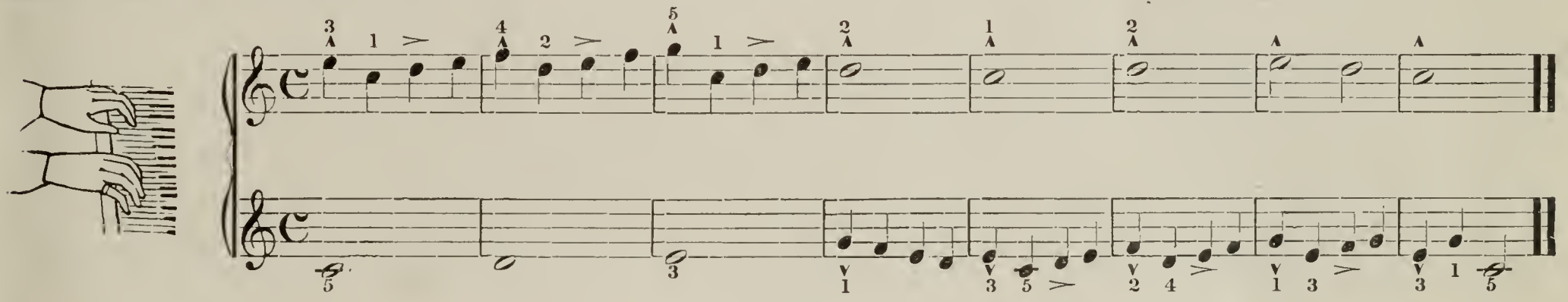
Finger Practice No. 1.

Always place the fingers of both hands in correct position over the keys before commencing an exercise. Learn each lesson thoroughly.



Finger Practice No. 2.

Keep the hands up so that the finger tips are held about half an inch above the keys. Let the unemployed fingers retain a quiet, relaxed and curved position, as shown in Fig. C. In counting, remember the accent. The strong accent is marked thus ∧ and the weaker thus >.



Review.

How many staffs are used in piano music? How are they connected? Write on music paper the brace. After the brace place the two clefs; after the clefs place the sign of common time. Name the upper clef; the lower clef. Write a whole note. A quarter note. A half note. How many quarter notes are equal in value to a whole note? To a half note? How many eighth notes to a half note? How many quarter notes in a measure of common time? How many half notes? How many whole notes? Write the following notes on the treble staff in whole, half or quarter notes: C, E, F, G, A, B, C, B, D, F, D, G, E, C. Divide the staff into measures by placing the bars at the proper intervals between the notes, after which play and count.

LESSON VI.

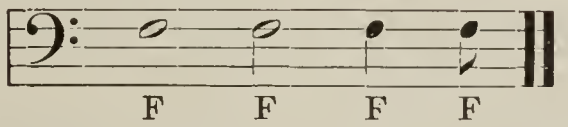
The Bass or F Clef.

You have already learned on page 7, that two Clefs are used in Piano-Forte music, viz:

The Treble or G Clef (𝄞) and the Bass or F Clef (𝄢)

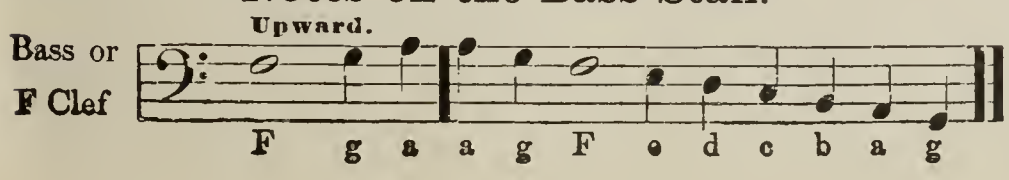
When the Bass or F Clef is placed on the staff, every note on the 4th line is called F.

EXAMPLE.

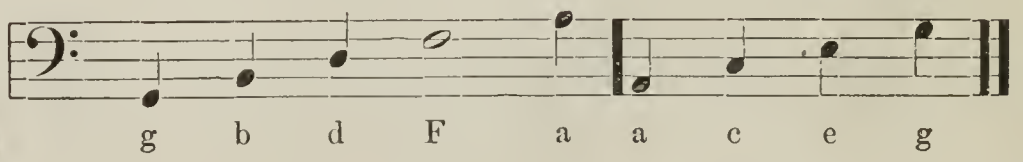


From F, we count upward, naming the notes in alphabetical order, and downward in reverse order.

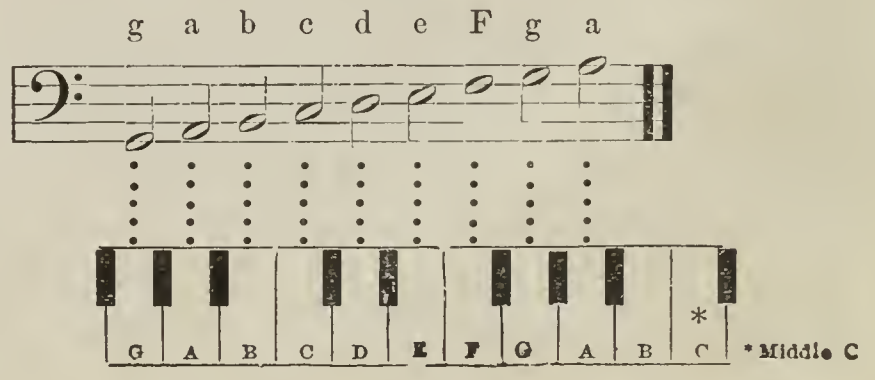
Notes on the Bass Staff.



Notes on the Lines. Notes in the Spaces.

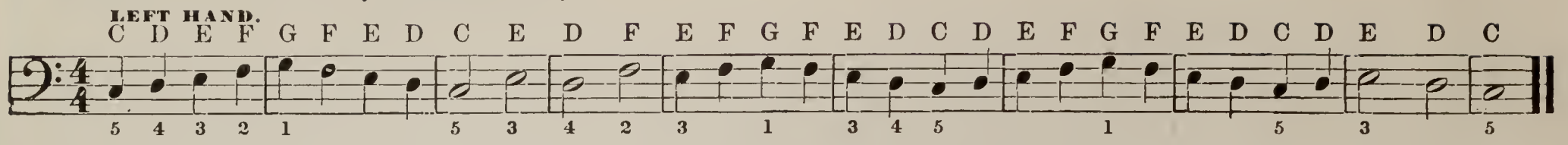


Notes on the Nine Degrees of Bass Staff with Corresponding Keys.



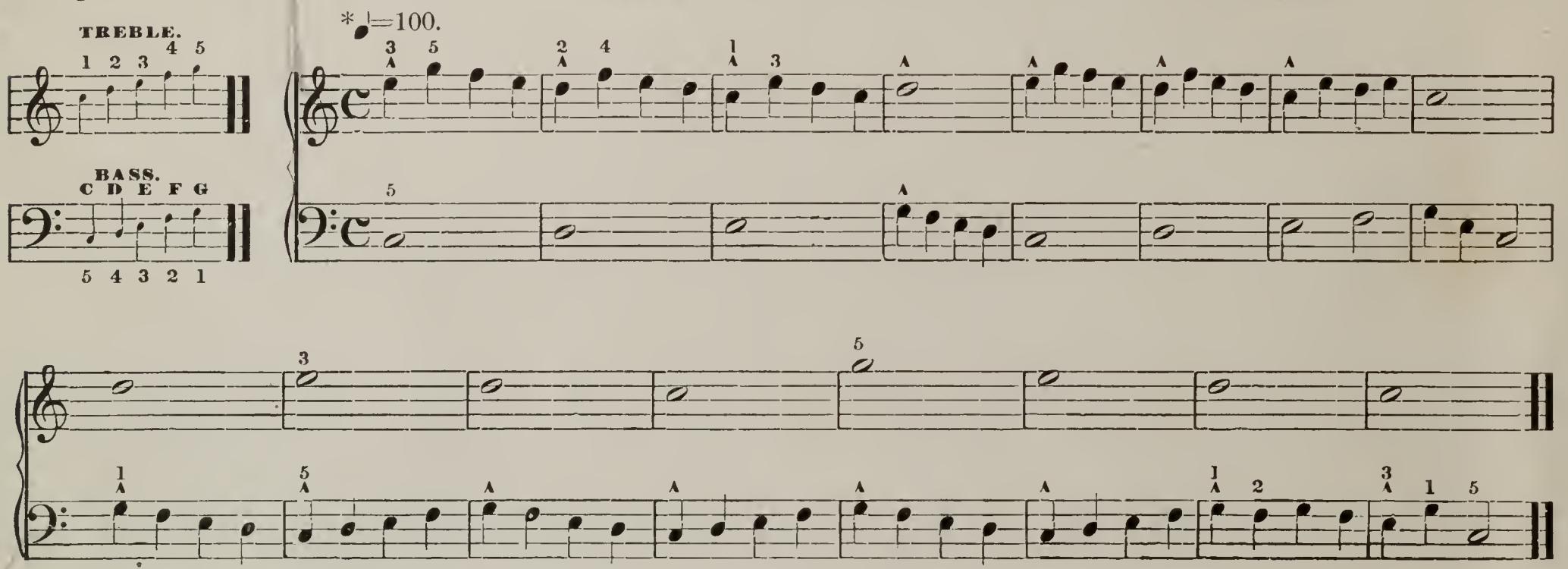
Study for Left Hand. Bass Clef.

Name each note aloud as you strike the key.



Study for Equalizing the Strength of the Fingers.

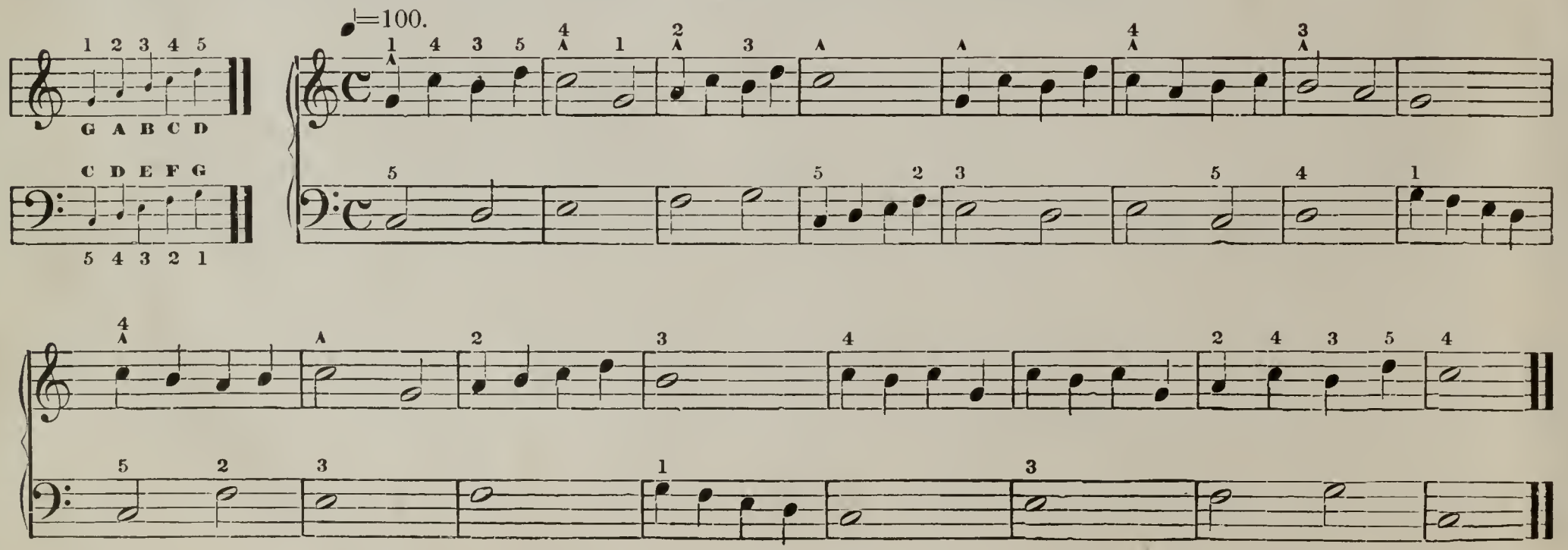
Avoid all motion except with the fingers. Have regular practicing hours each day. Do not practice over half an hour at a time. Long continued action tends to weaken, instead of strengthen the muscles of the hand. Two hours per day, or even an hour for beginners, if distributed and used to the best advantage, will be of more benefit than six hours of careless practice.



Keep the hands always level and horizontal with the keys, as shown in Fig. C. In this position only, can the thumb and fingers retain their proper place over the keys.

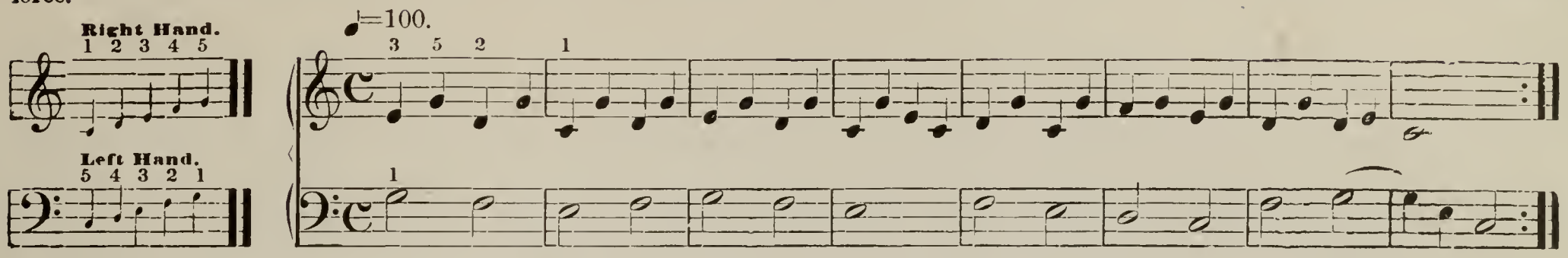
NORWEGIAN AIR.

Fit the fingers to the five keys in this new position. Name aloud the notes of both clefs.

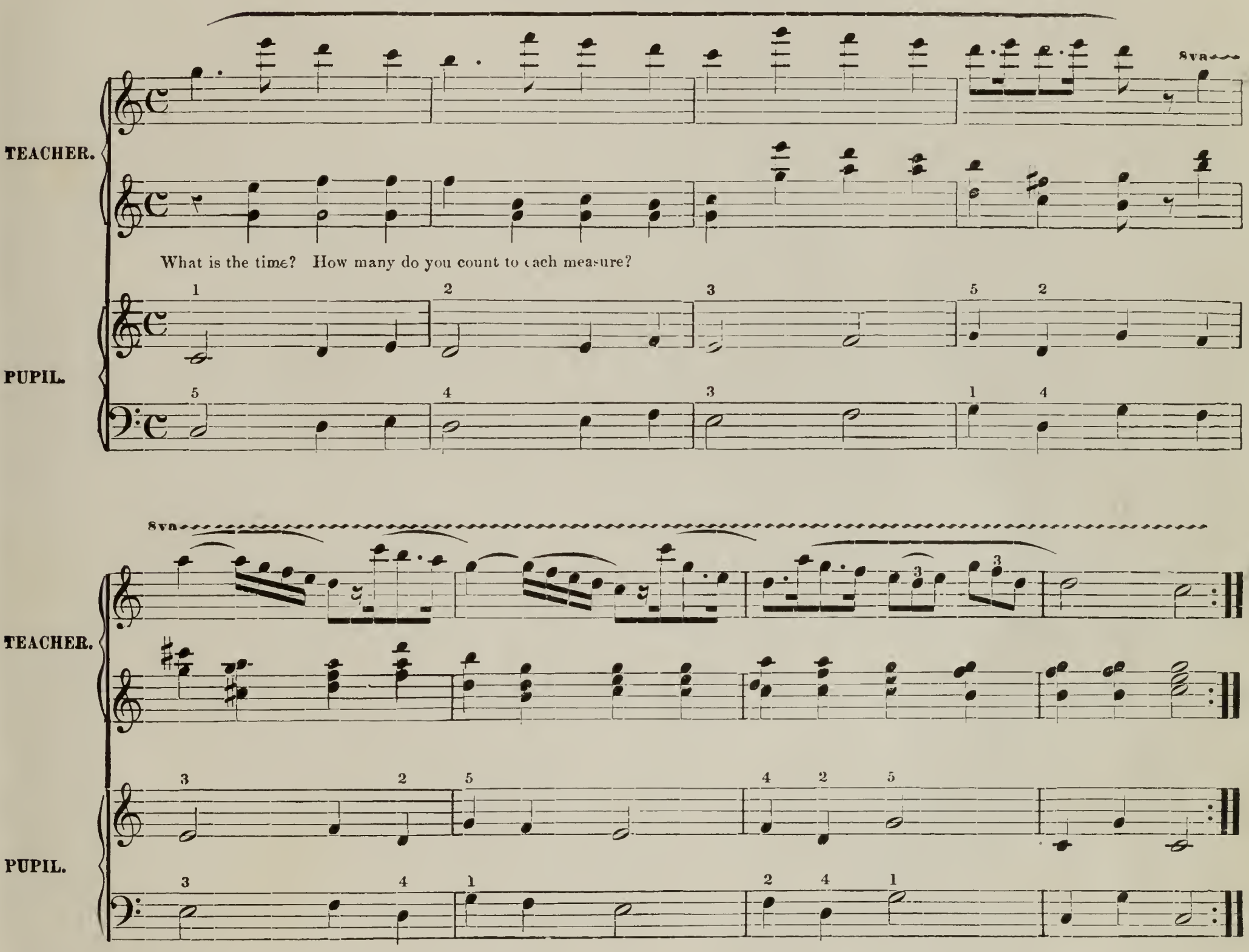


* Every pupil should be provided with a Metronome, which marks the time evenly and exact. Always place the weight of the pendulum opposite the number indicated in the exercise. If the number is 100, then there will be one hundred strokes of the metronome in one minute and every stroke indicates the time of a quarter note. Begin with a much slower time than this, say ♩=50, and gradually increase the speed, as you improve in executing the notes correctly.

Watch carefully the position and movement of the fingers. Avoid all motion of the arm or wrist. Strike each key with equal force.



DUET FOR TEACHER AND PUPIL.



Review.

How is the bass clef written? Name the notes on the lines, bass clef. In the spaces. Write, as in previous review, the brace, clefs and time. On the Treble staff place the following notes: E, quarter note, D, quarter, C, half, G, quarter, F, quarter, E, half, D, quarter, E, quarter, F, half, E, quarter, D, quarter, C, half, G, quarter, F, quarter, E, half, E, quarter, D, quarter, C, half, D, F, E, D, quarter notes, C and E quarter notes, C, half note. Below these notes, on the Bass staff, write the following in whole notes: C, E, G, C, E, G, G, C. Place a tie over two notes when they occur together on the same degree of the staff. Divide into measures and play and count aloud.

LESSON VII.

Eighth Notes.

The Eighth Note is written singly, or in groups. Thus:

It represents a tone one-half as long as that of a Quarter Note. Therefore, two Eighth Notes have the same time value as one Quarter Note.

You have now learned the value of four forms of notes:

Whole Note.	Half Note.	Quarter Note.	Eighth Note.
1	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$

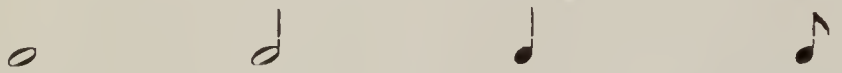
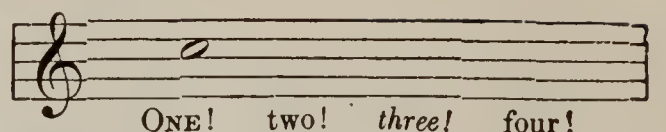


Table of Notes.

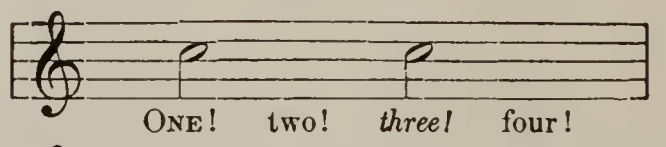
A Four-Part Measure contains:

1 Whole Note,



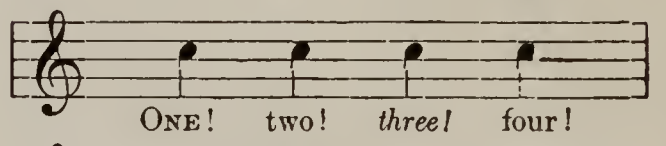
or

2 Half Notes,



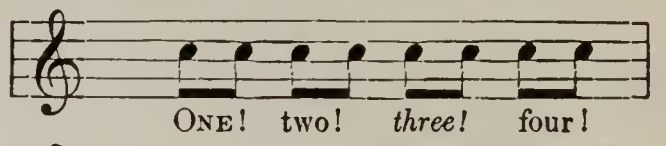
or

4 Quarter Notes,



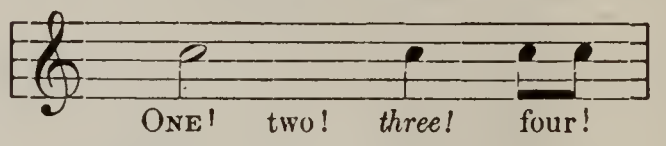
or

8 Eighth Notes,



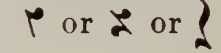
or

The same value in or notes combined. Thus:



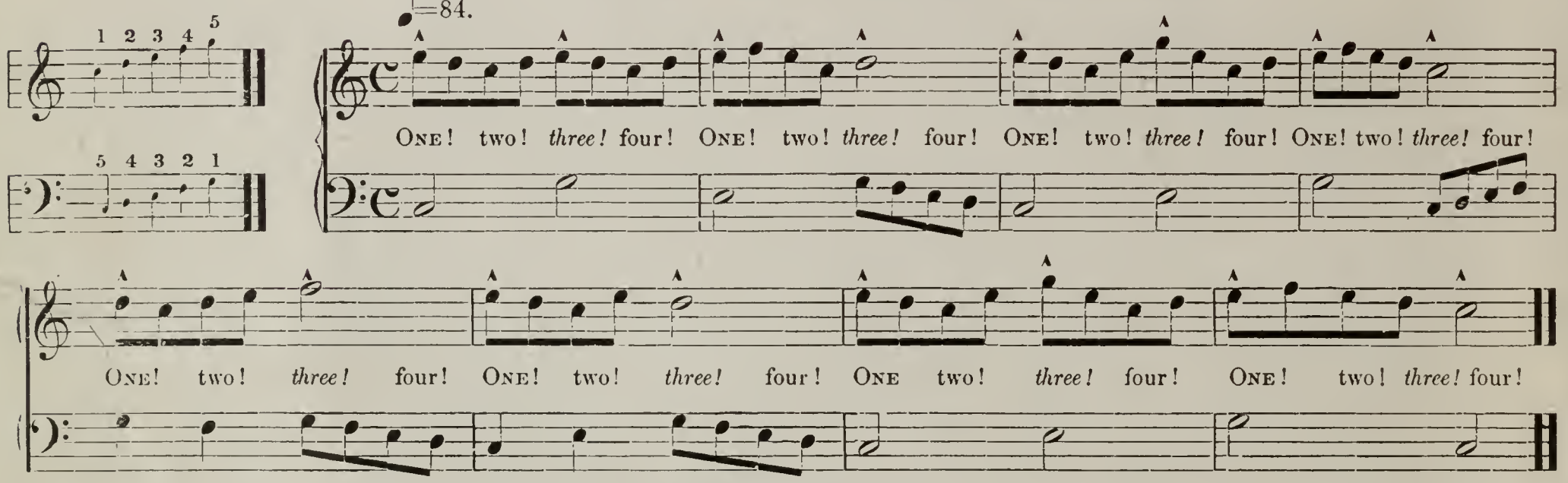
Rests.

Each note has its corresponding Rest, denoting silence. Thus:

Whole Rest.	Half Rest	Quarter Rest.	Eighth Rest.
		 or or	

Study in Eighth Notes.

Play two Eighth Notes to one stroke of the metronome. Play evenly and observe the accent marks.



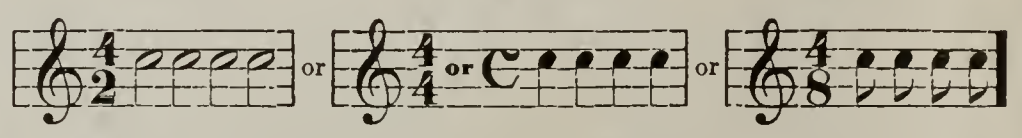
Quadruple Time.

There are three varieties of Four-Part Measure, represented by the fractional figures

$\frac{4}{2}$ $\frac{4}{4}$ or C and $\frac{4}{8}$

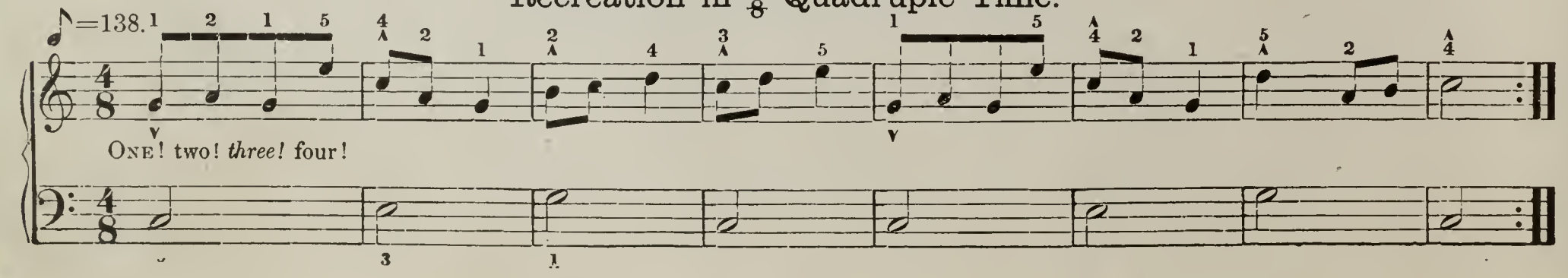
These figures show, respectively, that the value of four Half notes, or four Quarter notes, or four Eighth notes fill a measure. Thus:

Half Notes. Quarter Notes. Eighth Notes.



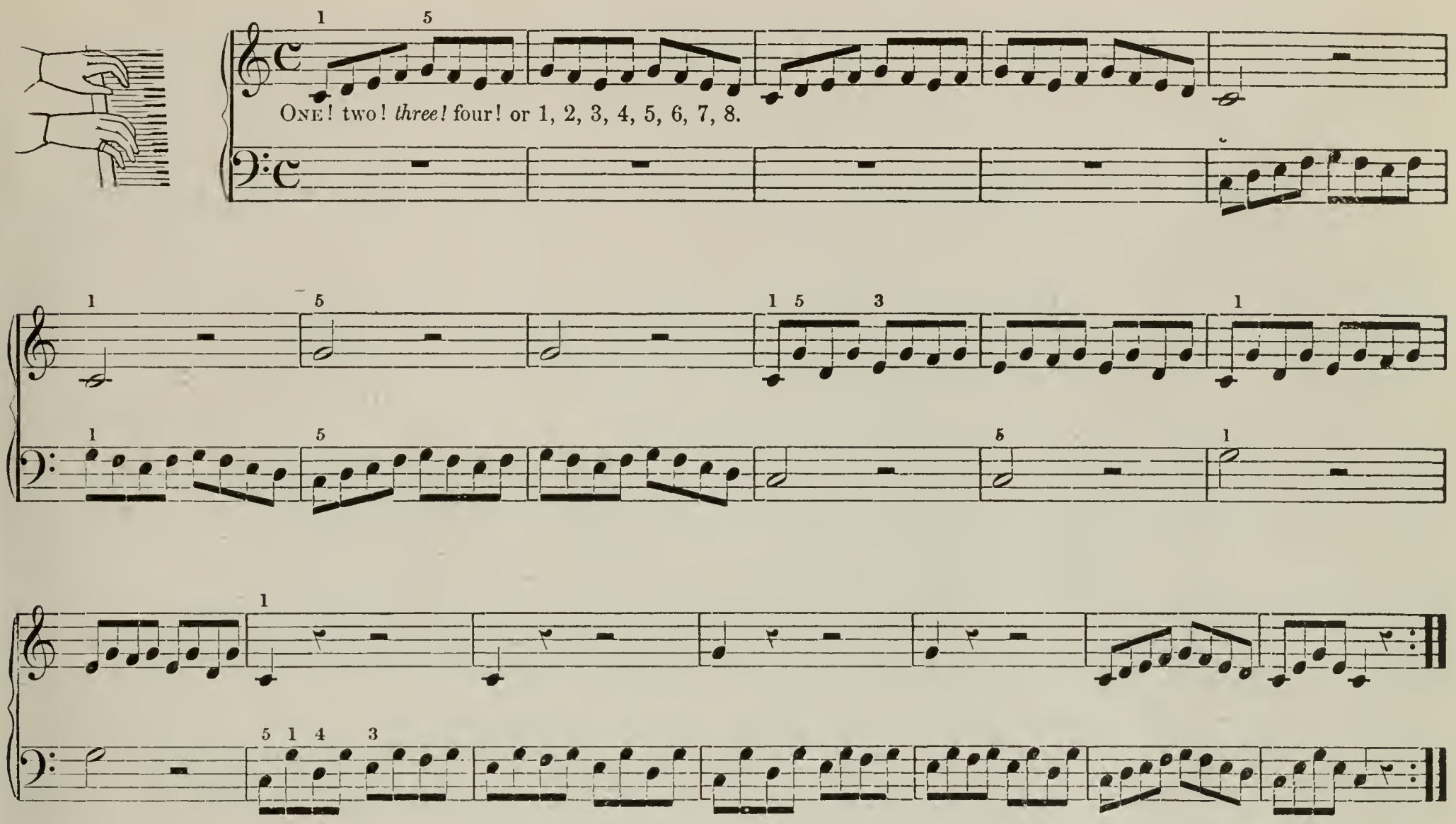
These three varieties of Four-Part Measure are classed under the head of Quadruple Time.

Recreation in $\frac{4}{8}$ Quadruple Time.



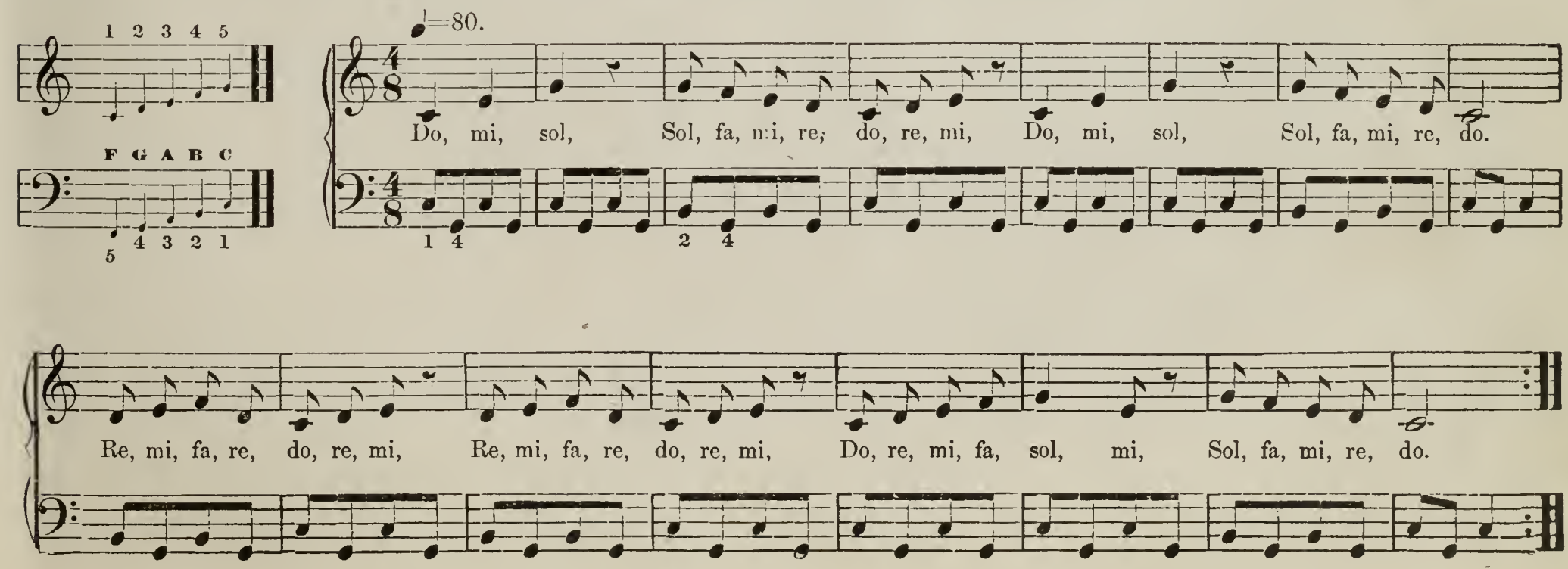
Technical Study, No. 1.

Repeat this study often, with careful attention to all the rules given in regard to position and touch. Raise the finger at the rests and hold the hand quietly suspended over the keys. Do not hold the notes beyond their time value. While learning the notes, it is better to count eight in each measure, one to every Eighth note. Point out the whole rests. The half rests. The quarter rests.



Vocal Study.

Do not attempt to sing until you can play the notes in time and without hesitation. Count aloud, one to each Eighth note. Raise the finger promptly at the rests. Observe the new position for left hand. Repeat the names of the small notes. Sing softly without forcing the voice, and in exact time and tune with the piano. Breathe only at the rests. Sing the syllables placed under the notes. Give Do a full, round tone like long O; pronounce Re like ray; Mi (me); Fa (fah).



Duet for Teacher and Pupil.

For explanation of 8va, see page 182.

8va

PUPIL.

mf

TEACHER.

mf

8va

1st and 2nd time.

p

1st time.

2d time.

p

8va

Diminuendo.

pp

p

pp

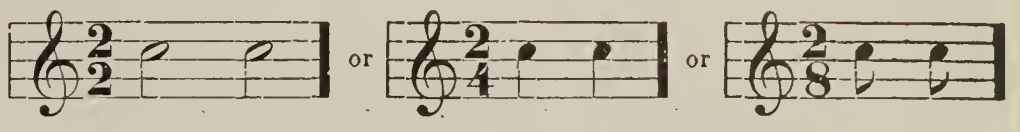
Diminuendo.

Two-Part Measure or Double Time.

Two-Part Measure is the smallest division of time. There are three varieties represented by the figures $\frac{2}{2}$ $\frac{2}{4}$ and $\frac{2}{8}$

The denominator always shows the kind of note into which the measure is divided; the numerator, the number of those notes contained in the measure.

The figures $\frac{2}{2}$ $\frac{2}{4}$ and $\frac{2}{8}$ show respectively, that the value of two Half Notes, or two Quarter Notes, or two Eighth Notes fill a measure. Thus:

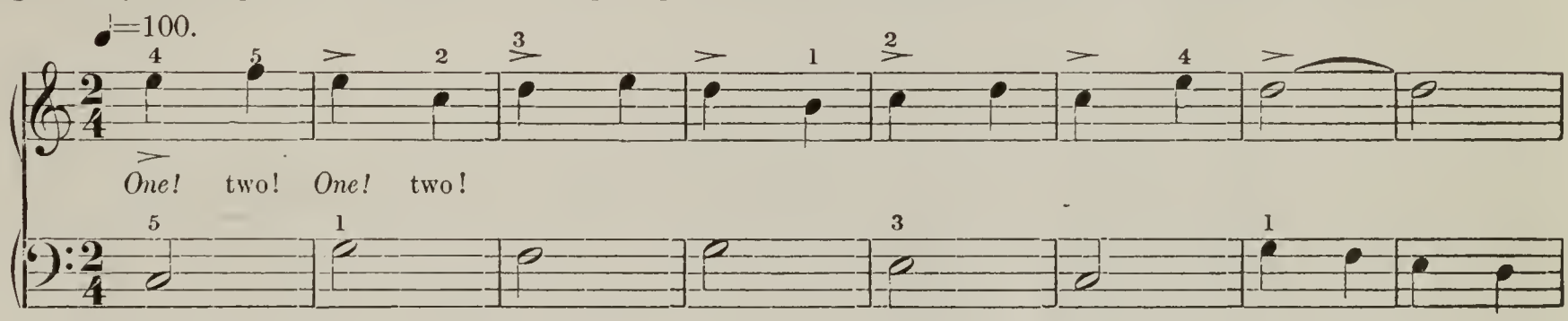


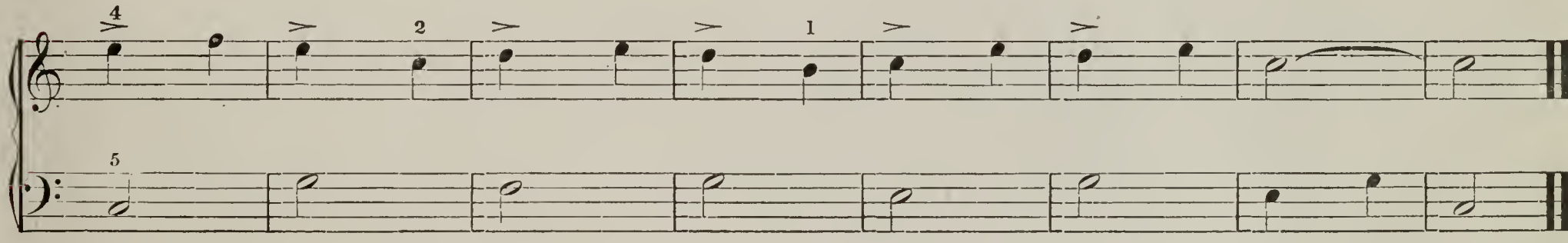
These three varieties of Two-Part Measure are classed under the head of Double Time.

Double and Quadruple Time are again classed under the general name of Common Time.

Theme With Variation.

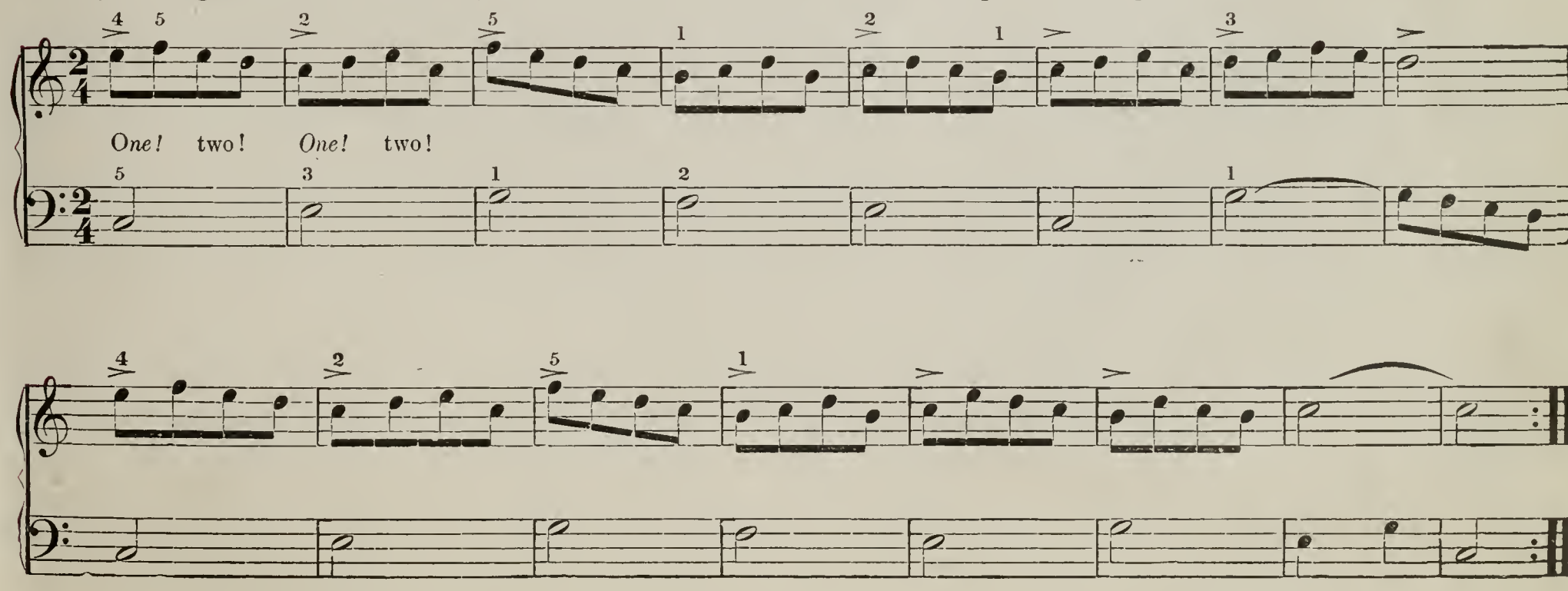
Notice the change of keys for right hand. Watch the fingering. In Two-Part Measure the accent falls on the first count.





Variation.

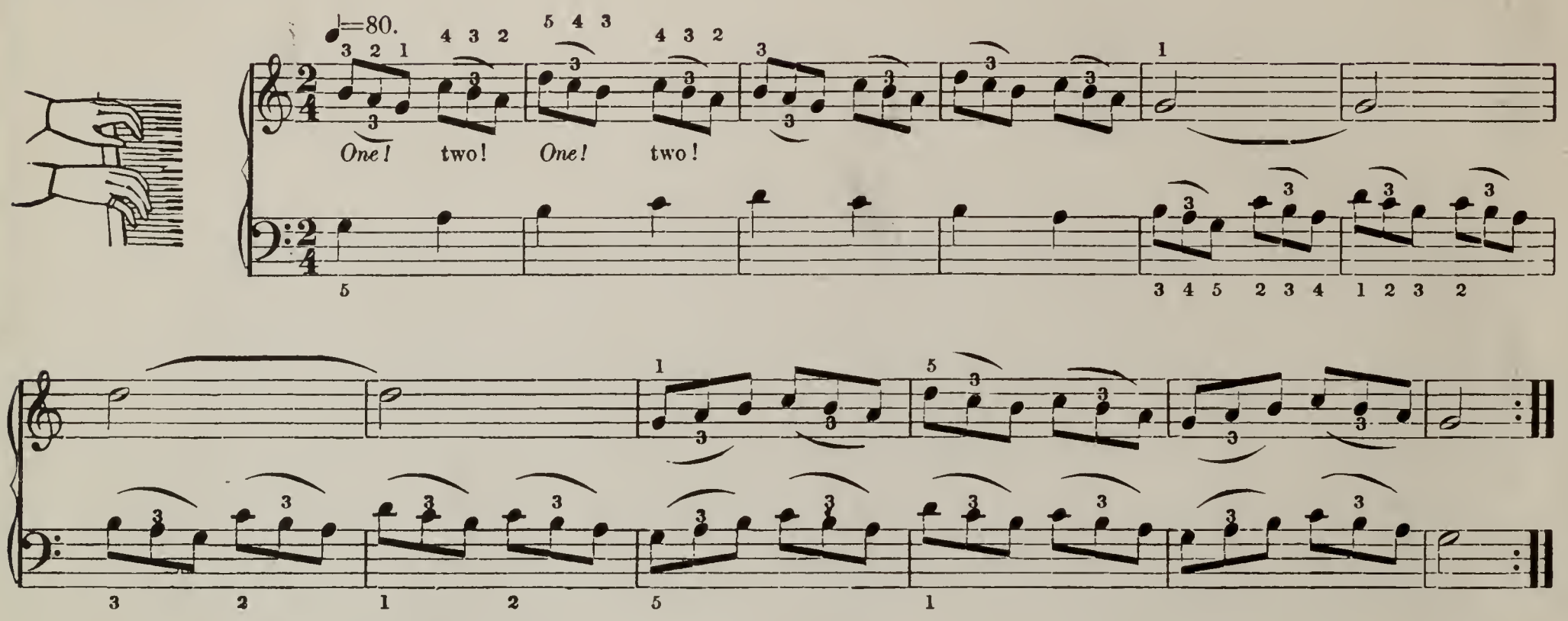
Play two eighth notes to one count, or to one stroke of the metronome. Keep the hands quiet and level.



Study in Triplets.

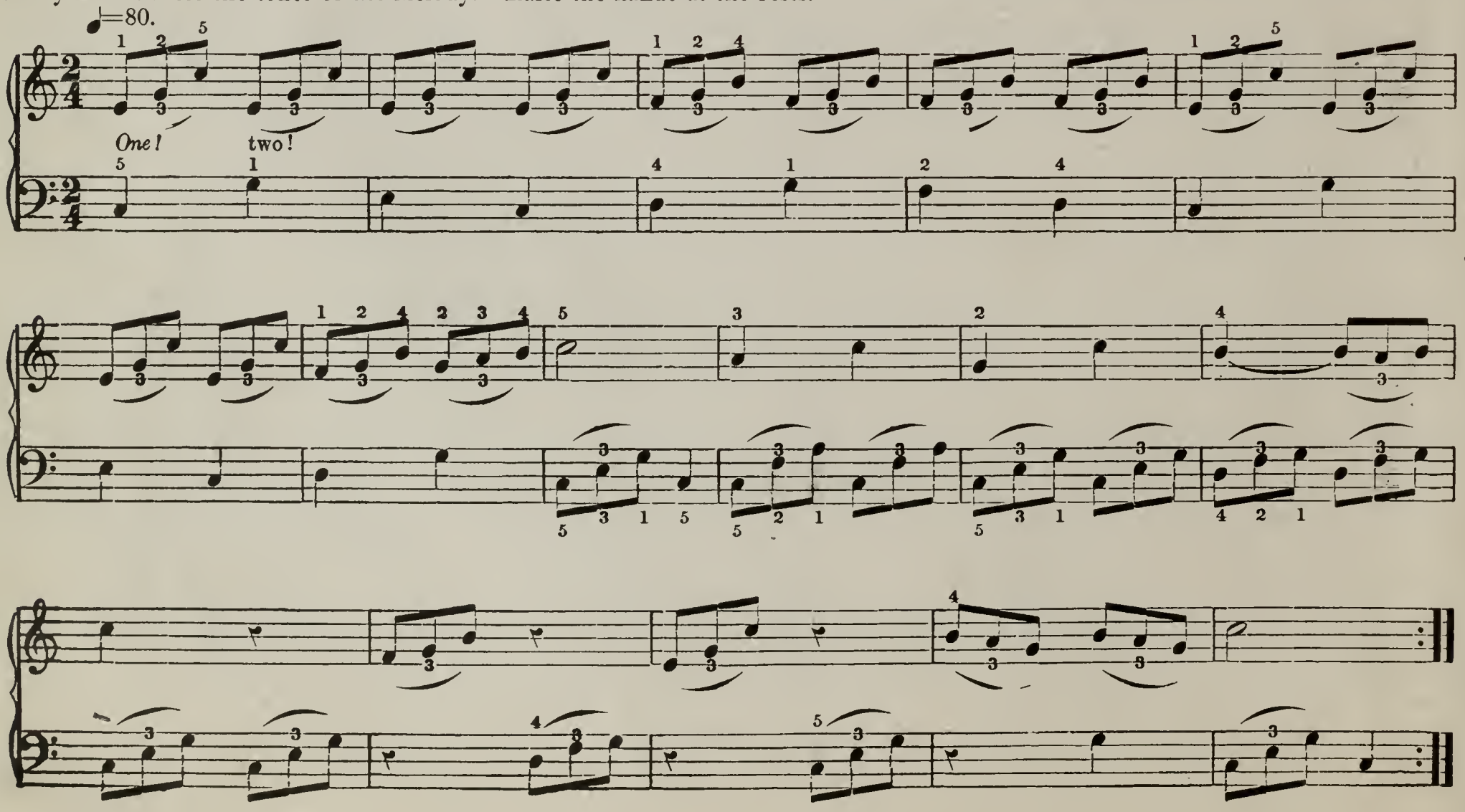
A group of three notes written thus: or thus: is called a Triplet. It is played in the time of two of the same kind of notes. Example equals or . Where is the accent in $\frac{2}{4}$ time?

Hold the hands and arms steady, but avoid all stiffness. Strike each key perpendicularly, exactly in the middle. Keep the fingers over the five keys.



Evening Recreation.

The triplets here serve as a light accompaniment, the melody to be played, first with left hand, then with right. Hold the keys firmly and connect the tones of the melody. Raise the hands at the rests.

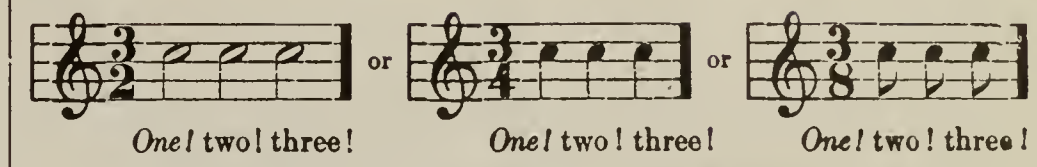


Three-Part Measure or Triple Time.

Triple Time is a division of the Measure into *three* equal parts.

There are three varieties marked $\frac{3}{2}$ $\frac{3}{4}$ and $\frac{3}{8}$.

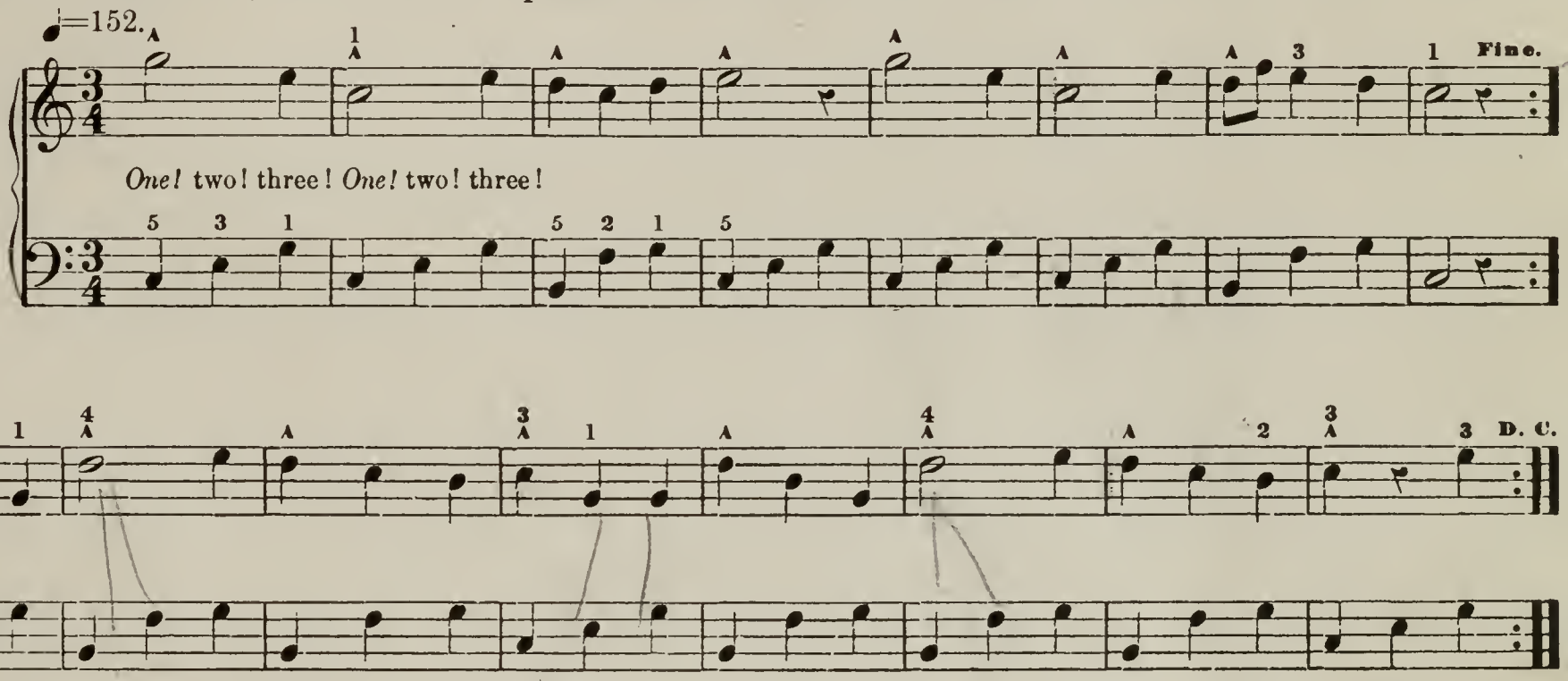
These figures show that the value of three Half Notes, or three Quarter Notes, or three Eighth Notes fill a measure. Thus:



In Triple Time the accent falls on the first count.

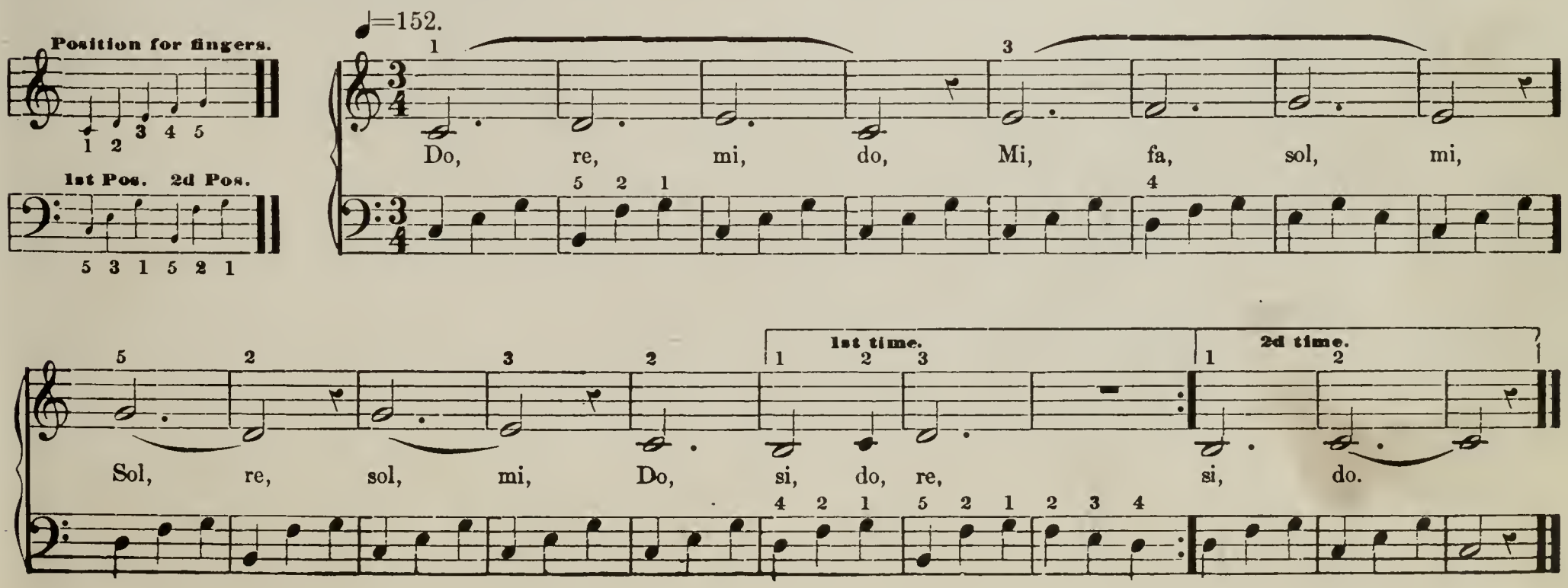
First Waltz.

D. C. (Da Capo), denotes a return to the beginning, and from there play to "Fine." At the Quarter Rest, end of first score, carry the hand to its new position over the keys A, B, C, D, E, without changing the relative position of the fingers; and at the rest, end of second score before D. C., return to the first position.



Study for the Voice.

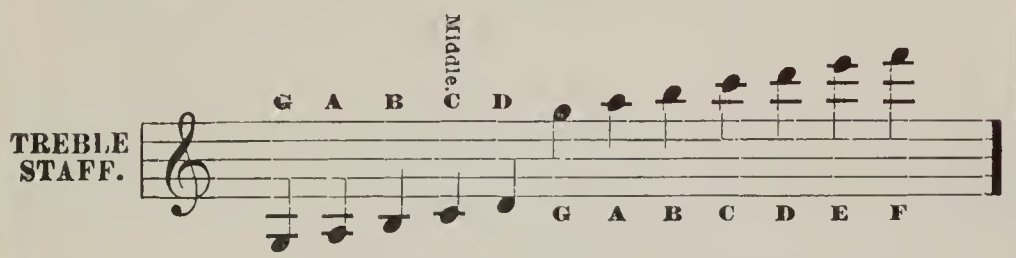
Play and count the notes several times before singing. The half note with a dot after it is equal to three quarter notes. See explanation of Dotted Notes, page 23. The notes inclosed in first bracket are to be played the first time through, and the second time omitted, playing those in second bracket.



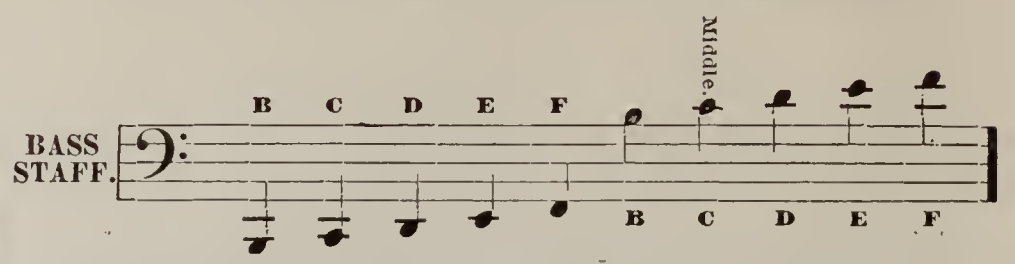
Ledger Lines.

Notes above or below the compass of the staff are plaeed on and between short lines, ealled Ledger Lines.

Notes Above and Below the Treble Staff.

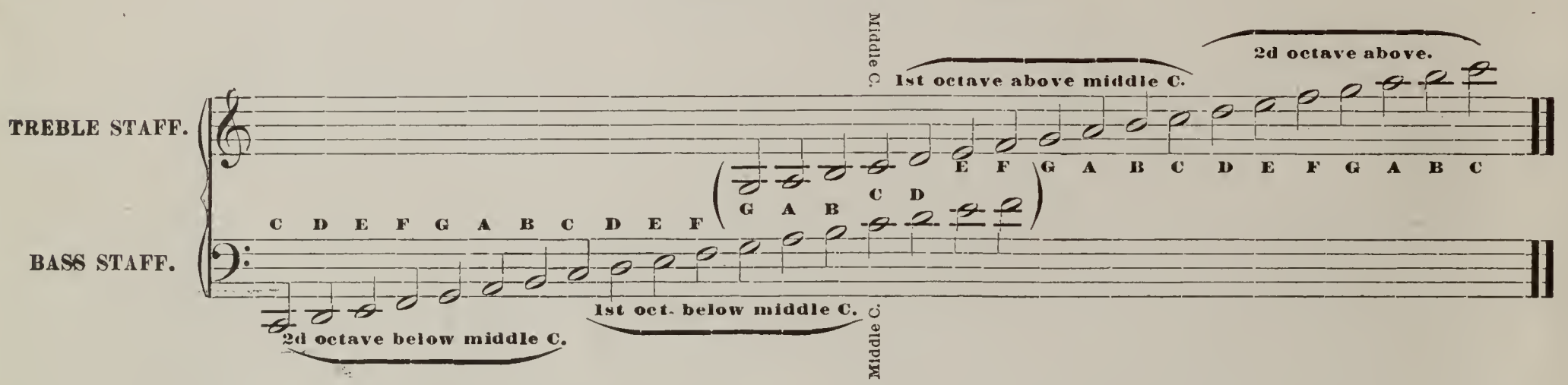


Notes Above and Below the Bass Staff.

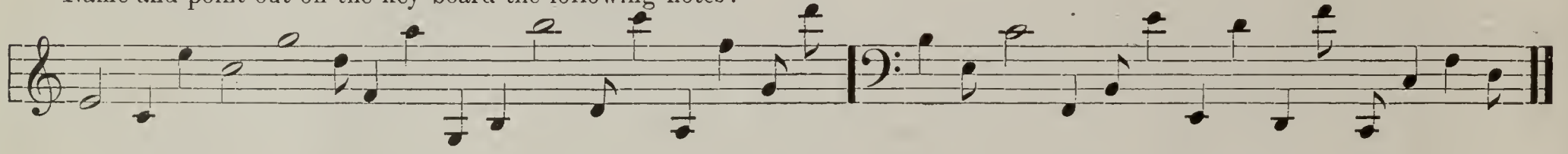


The following table of notes on Bass and Treble Staffs comprise four octaves, two below and two above middle C. The notes inclosed in braekets ( ) from G to F, though written on both staffs, are played on the same keys.

Notes on Bass and Treble Staffs.

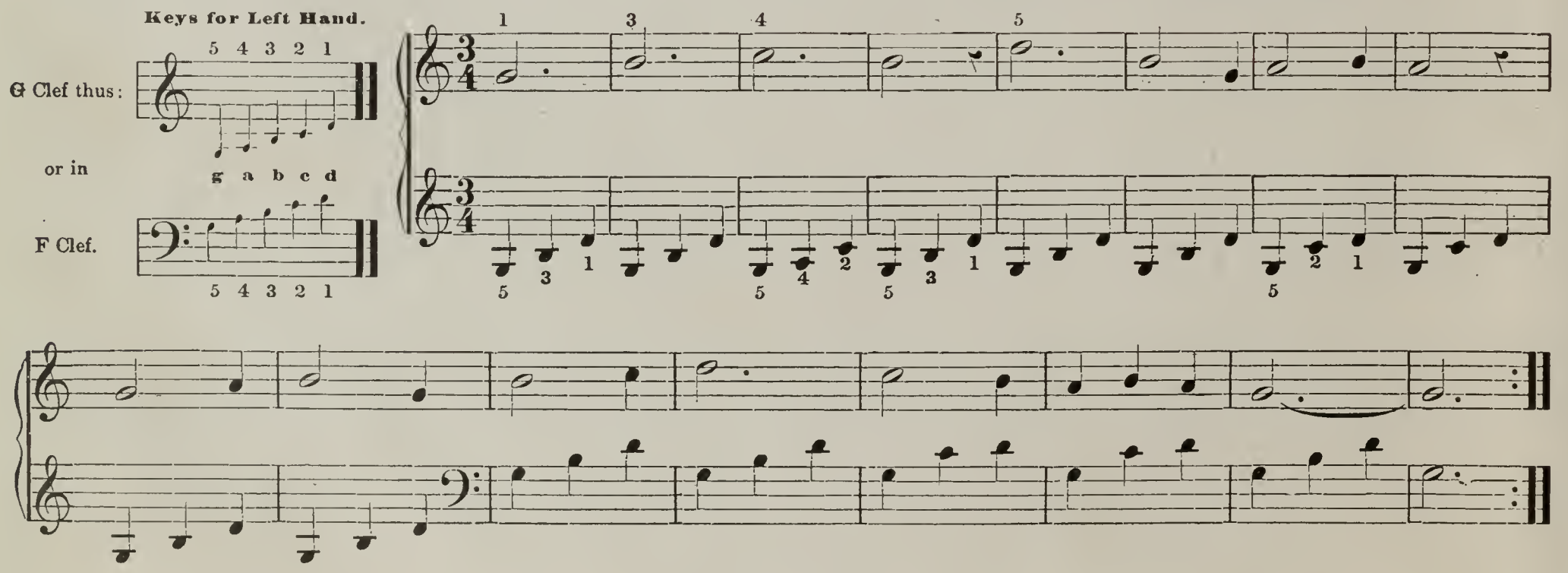


Name and point out on the key-board the following notes:



Study of Notes on and between Ledger Lines.

Notiee the change of elefs on second score, whieh alters the position of notes on staff, but not on the key-board.

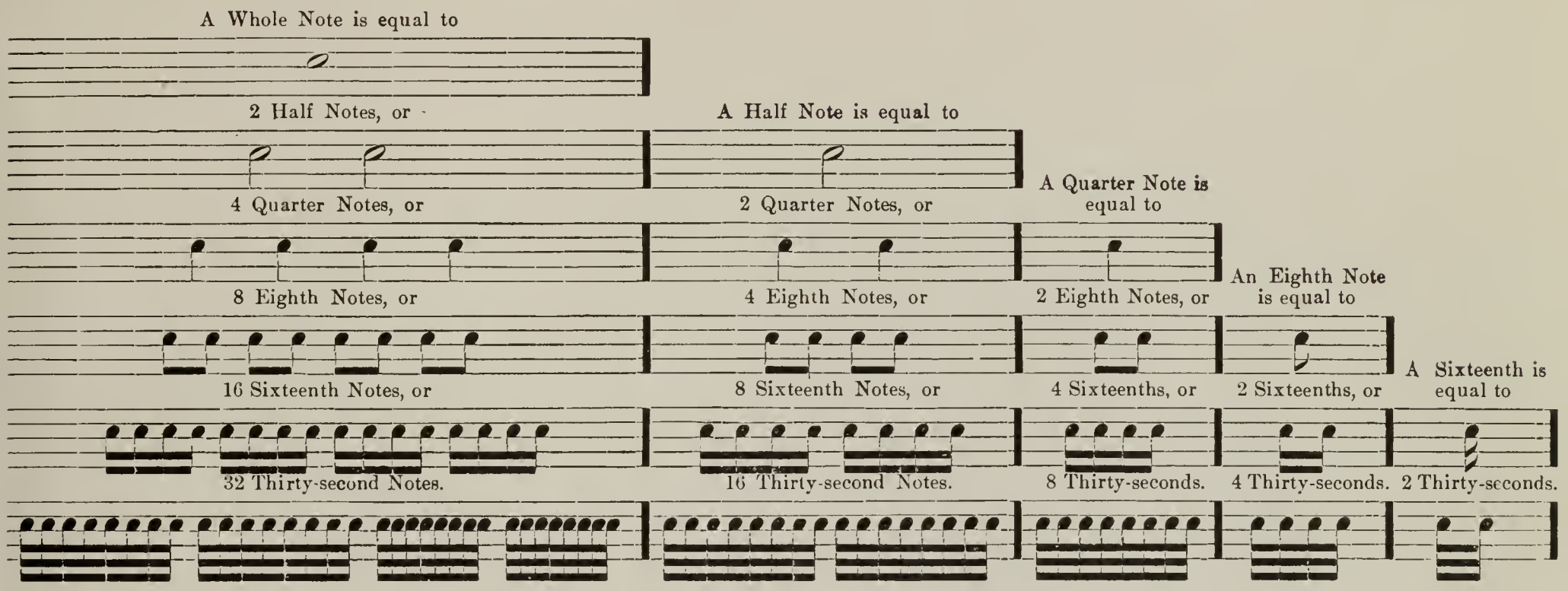


Study Hours.

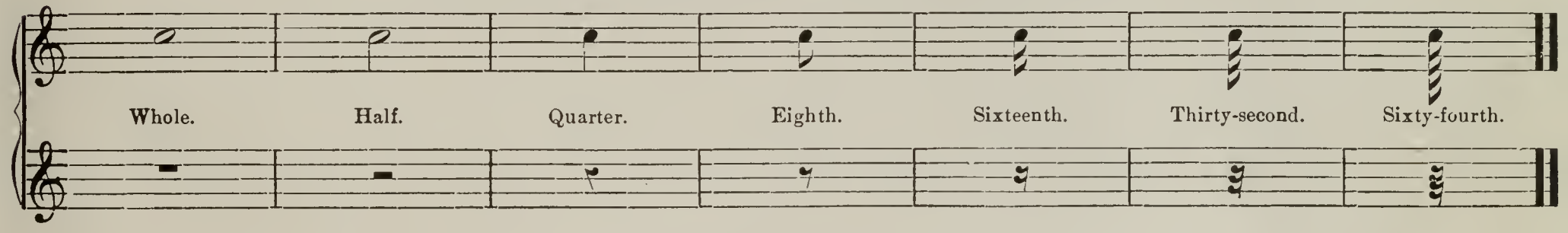
Let the pupil endeavor to have stated hours for praetice; two hours a day if possible, and eertainly not less than an hour and a half. Young pupils should not practiee over half an hour at a time. Coneentrate the mind upon the lesson even in the most simple finger studies, and thus form correet habits of touch from the very beginning. With some players it has required years to overcome bad habits contracted during the first three months of instruction.

Review of the Different Notes and their Relative Value.

Seven different forms of notes are used in music, viz: the Whole (𝅝), Half (𝅗𝅥), Quarter (♩), Eighth, (♪), Sixteenth (𝅘𝅥𝅯), Thirty-second (𝅘𝅥𝅰), Sixty-fourth, (𝅘𝅥𝅱).



Review of Notes and Corresponding Rests.



Dotted Notes.

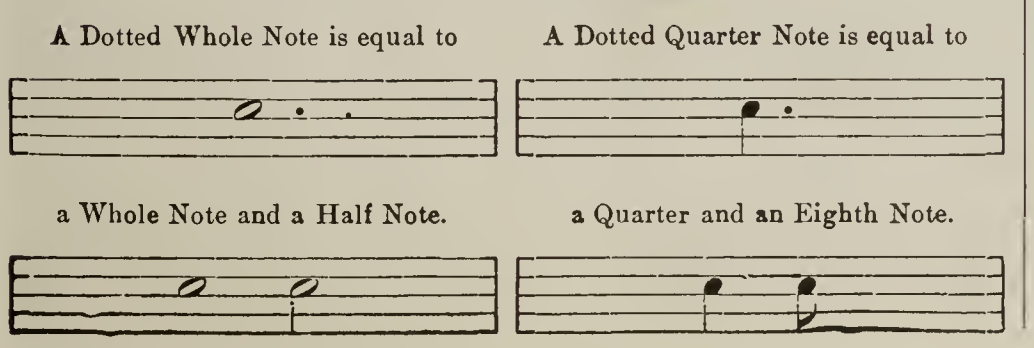
A Dot (•) placed after a note or rest increases the value of that note or rest one half. For example: we count two to a Half note, then to a Dotted Half note we must add one half more, which makes three—thus, 𝅗𝅥•

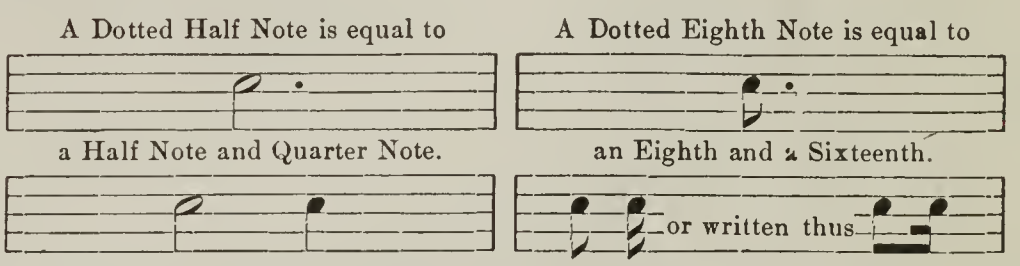
2 and 1 = 3.

A Dotted Quarter note is equal to one count and a half—thus, ♩• Add an Eighth note to the Dotted Quarter, and you have the other half count—thus, ♩• ♪

1. $\frac{1}{2}$. $\frac{1}{2}$ = 2.

Table of Dotted Notes.





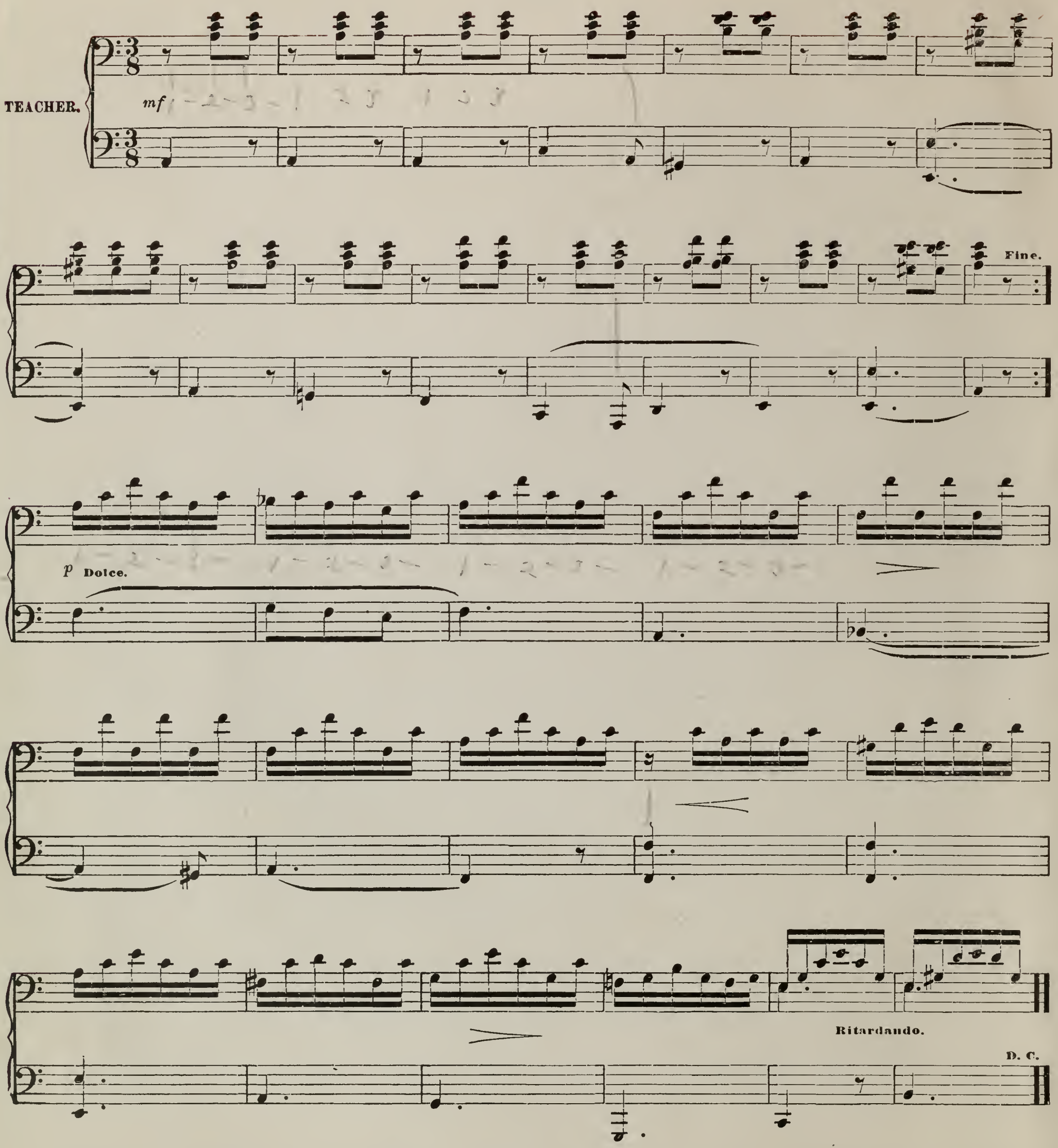
When two dots are placed after a note, the second adds to the note one half the value of the first dot. Thus we count three to a dotted half note, and to a second dot we add one half more—thus: 𝅗𝅥• •

2. 1. $\frac{1}{2}$ = 3$\frac{1}{2}$.

Questions for Review.—How many half notes are equal to one whole note? How many sixteenths to one half? How many quarter notes to a whole? How many sixteenths to one quarter? How many sixteenths to one eighth? How many eighths to one whole note? How many thirty-seconds to one sixteenth? How many eighths to one half? How many half notes will be required in a measure of $\frac{4}{4}$ time? How many quarter notes? Eighths? Sixteenths? How many sixteenth notes in a measure of $\frac{3}{4}$ time? How many eights? Quarters? Place a half note in a measure of $\frac{3}{4}$ time, and how can the remaining part of the measure be filled? Place a dotted quarter note (♩.), and what other notes, rests or dots will fill the measure? Write $\frac{3}{4}$ time and the required notes, rests, or dotted notes to fill a measure. In no way can the different notes and their relative time-value be so readily fixed in the mind of the pupil, as frequent exercises on music paper of the different kinds of time, notes, dotted notes, rests, etc.

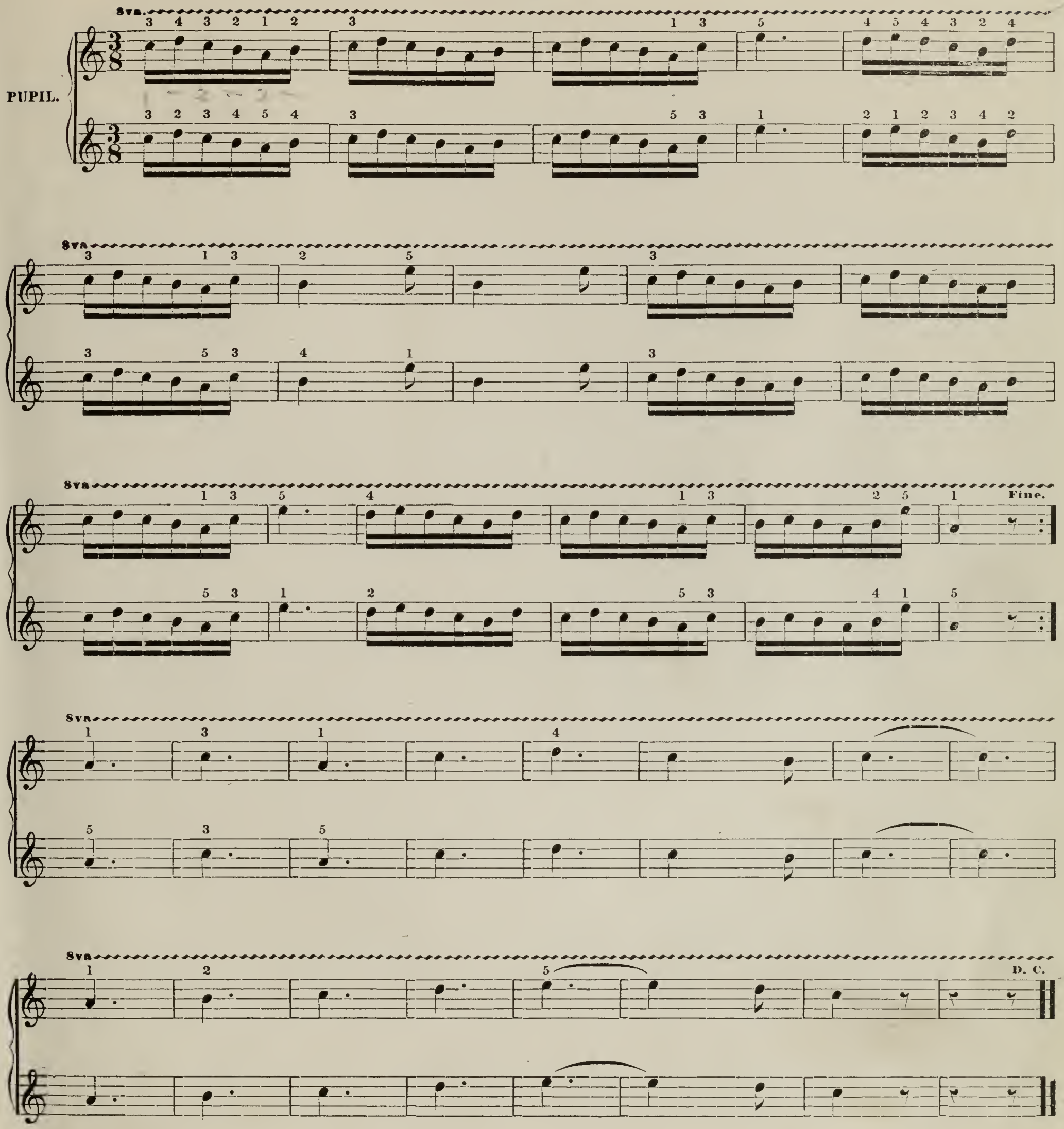
DUET FOR TEACHER AND PUPIL.

SECONDO.



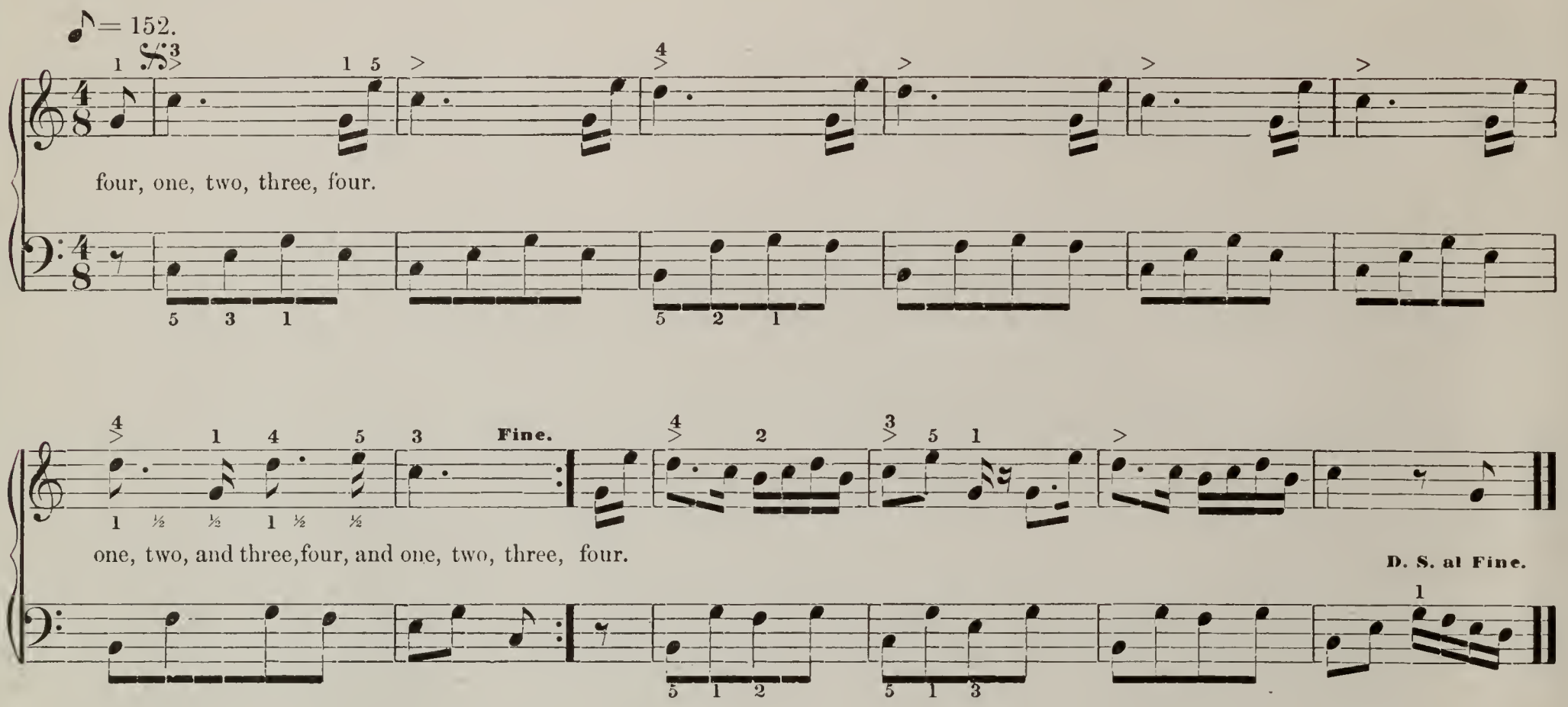
Is each lesson thoroughly learned before passing on to the next? Remember that a study is not learned because you can play it once through without a mistake, but it should be repeated again and again until you are perfectly familiar with the notes and movement, and can render it with certainty and precision. Endeavor to practice daily a stated time by the clock, and never fail in punctuality or faithfulness.

PRIMO.



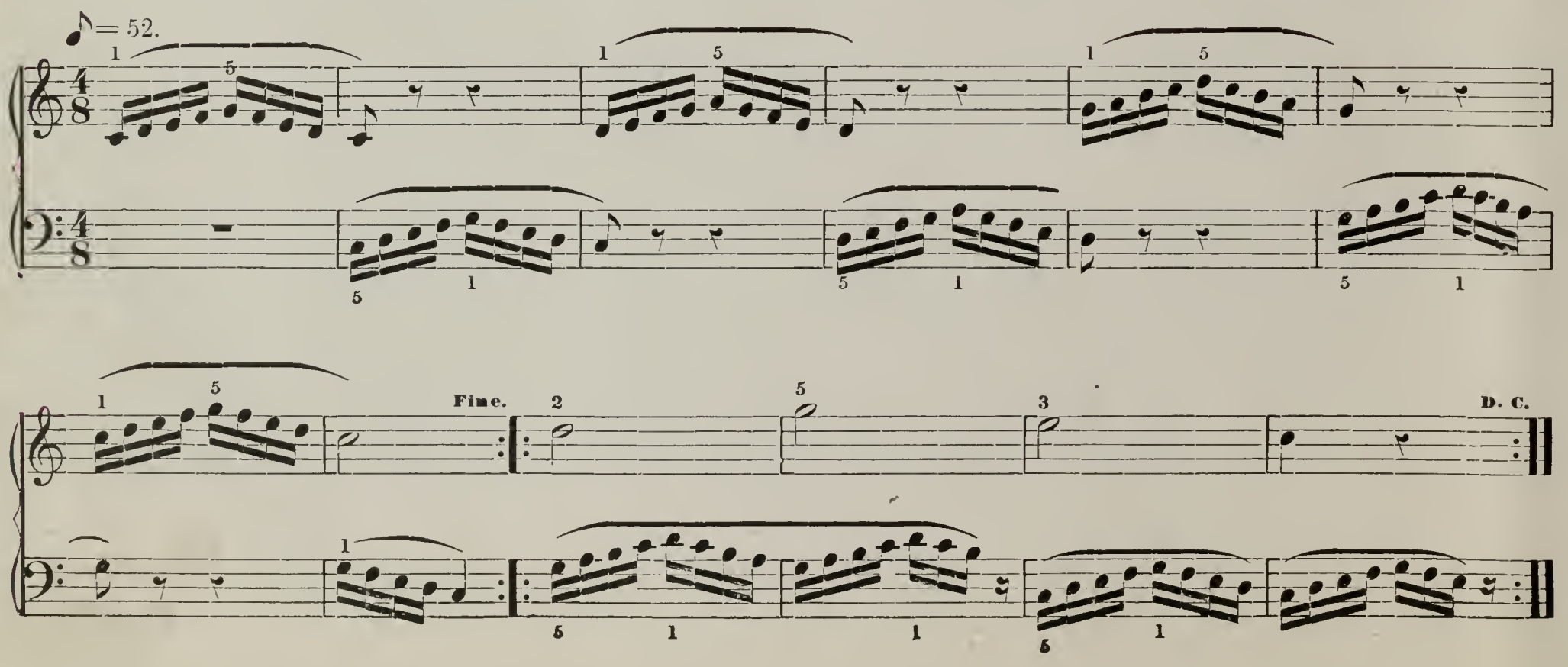
Review the technical studies each day. Merely playing them a few times accomplishes little. They should be learned perfectly in slow, exact time, so that they can be performed without a mistake or hesitation, and then repeated with gradually increasing speed, until the fingers become flexible; uneven fingers are made to play evenly from the knuckle joint only, without any motion or assistance from the wrist or hand, and strength and independence of each finger are acquired.

Carefully observe the time and fingering. The five fingers in right hand must be a little extended to reaeh the interval of a sixth between G and E. In the seventh measure the dotted eighth note, D, has the time of one, and the half of two, and the sixteenth note the other half, so that G is struck direetly after the F in bass, at the word "and." The same with D in the ninth measure. Move only the fingers, not the hands nor wrists.



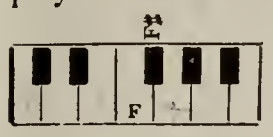
Study of Different Positions.

The following study should be praetieed with an elastie touch, the finger leaving the key lightly and quiekly at the rests, and while one hand is playing, the other hand should move quietly forward to the next position of five keys. Before eommeneing the study, name aloud the notes, and point out the keys in the different positions.



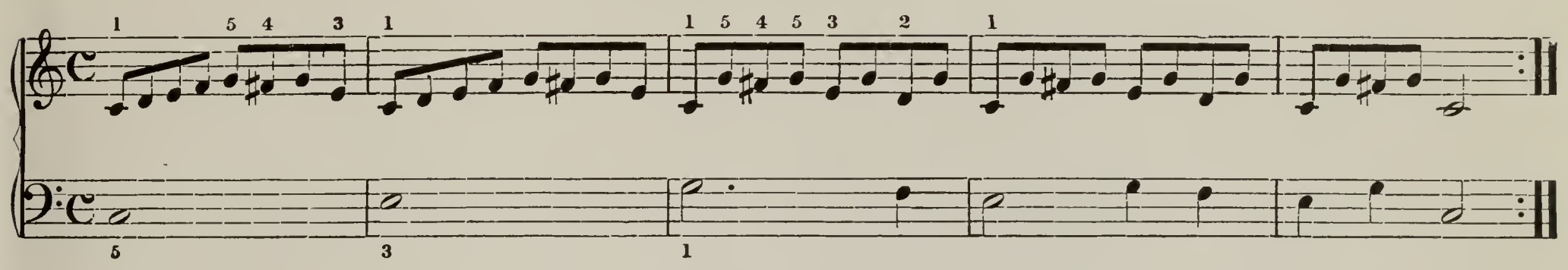
The Sharp.

The Sharp (♯), when prefixed to a note, indicates that the note is to be sounded a semi-tone or half step higher than the note without the sign. For example, in the following study a sharp is prefixed to F, which changes the note to F sharp, and should be played on the black key directly to the right of F, thus:



This sharp has effect only in the one measure in which it occurs.

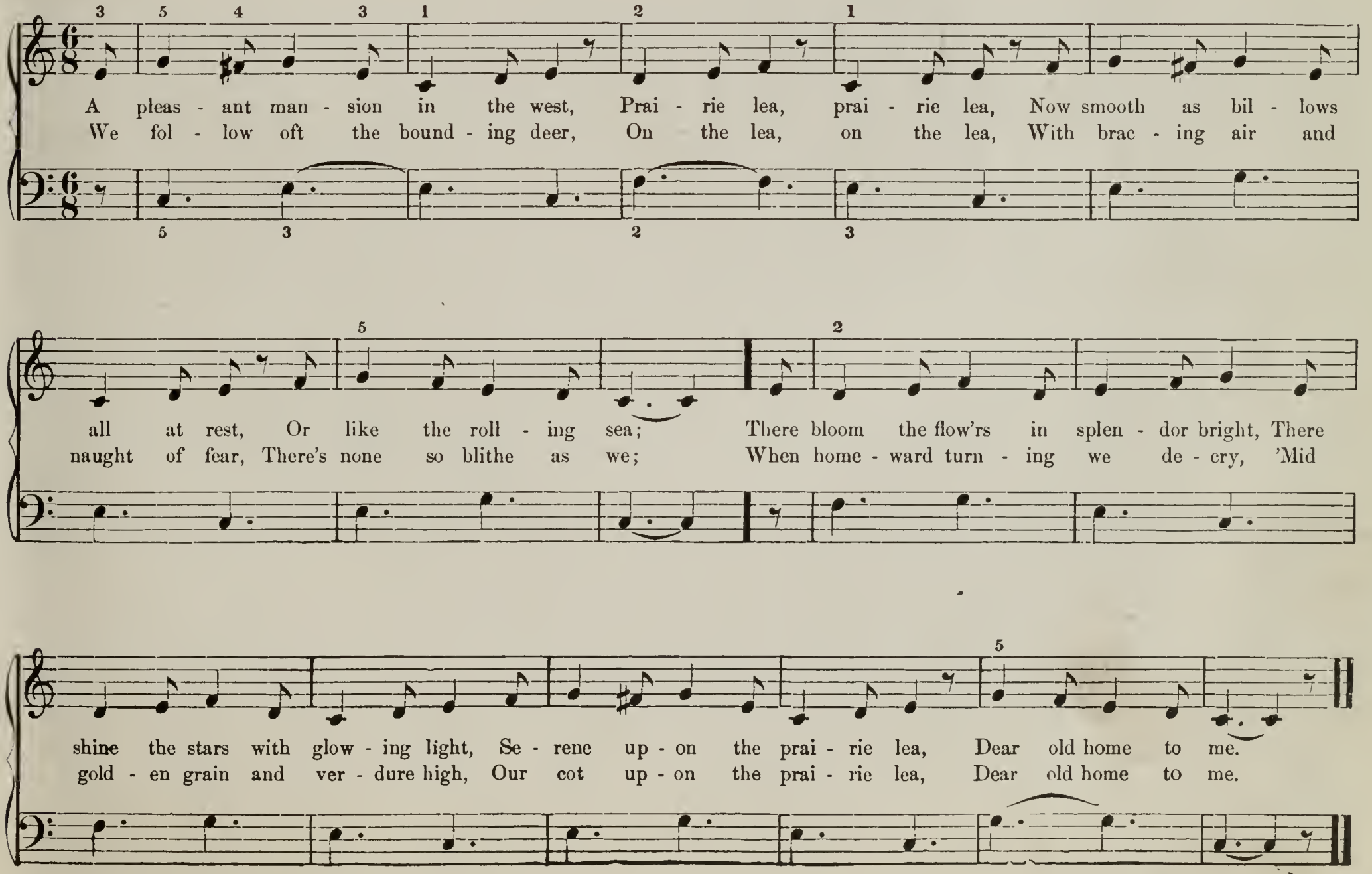
Finger Exercise.



Vocal Recreation.

Learn the notes and time eorrectly before singing. Place the metronome weight at 168 = ♪, a stroke to each eighth note. $\frac{6}{8}$ or sextuple time has six parts in each measure. Accent the first and fourth. When singing speak the words distinctly, with a broad, full tone on the vowel sounds.

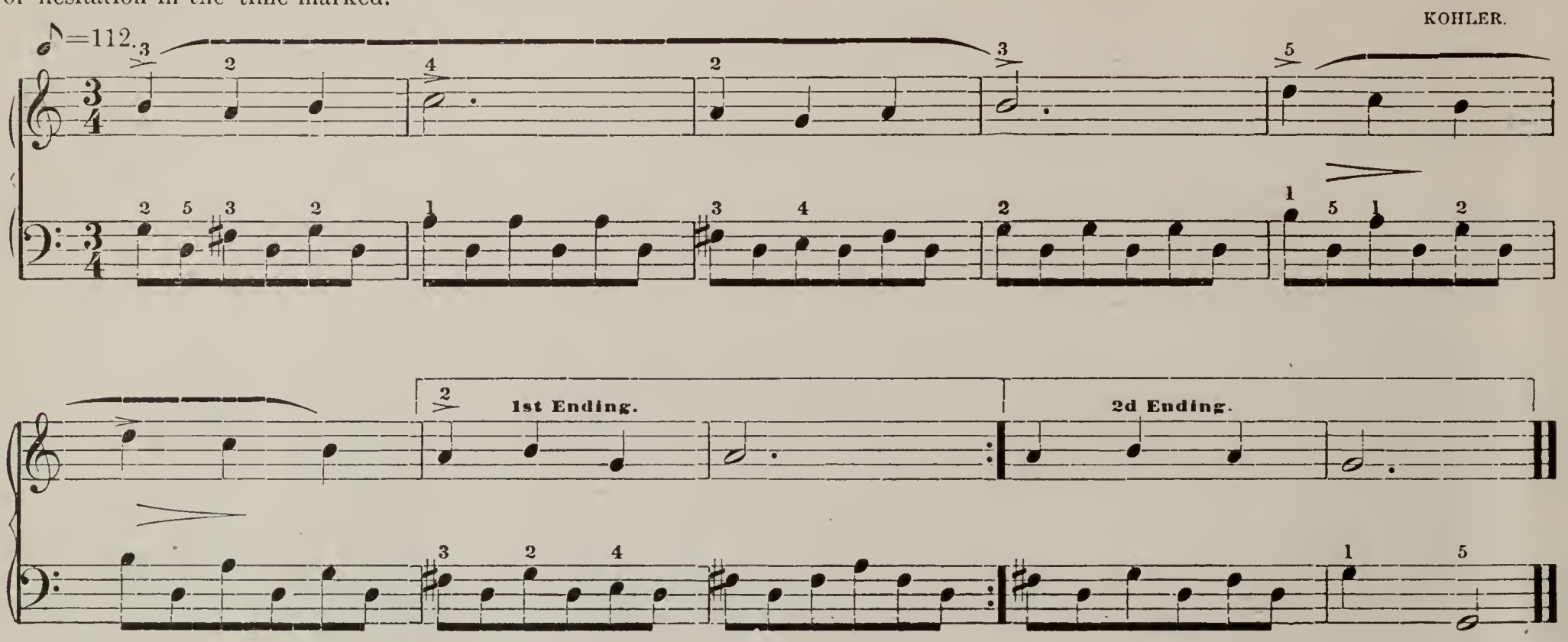
168 = ♪



Berceuse.

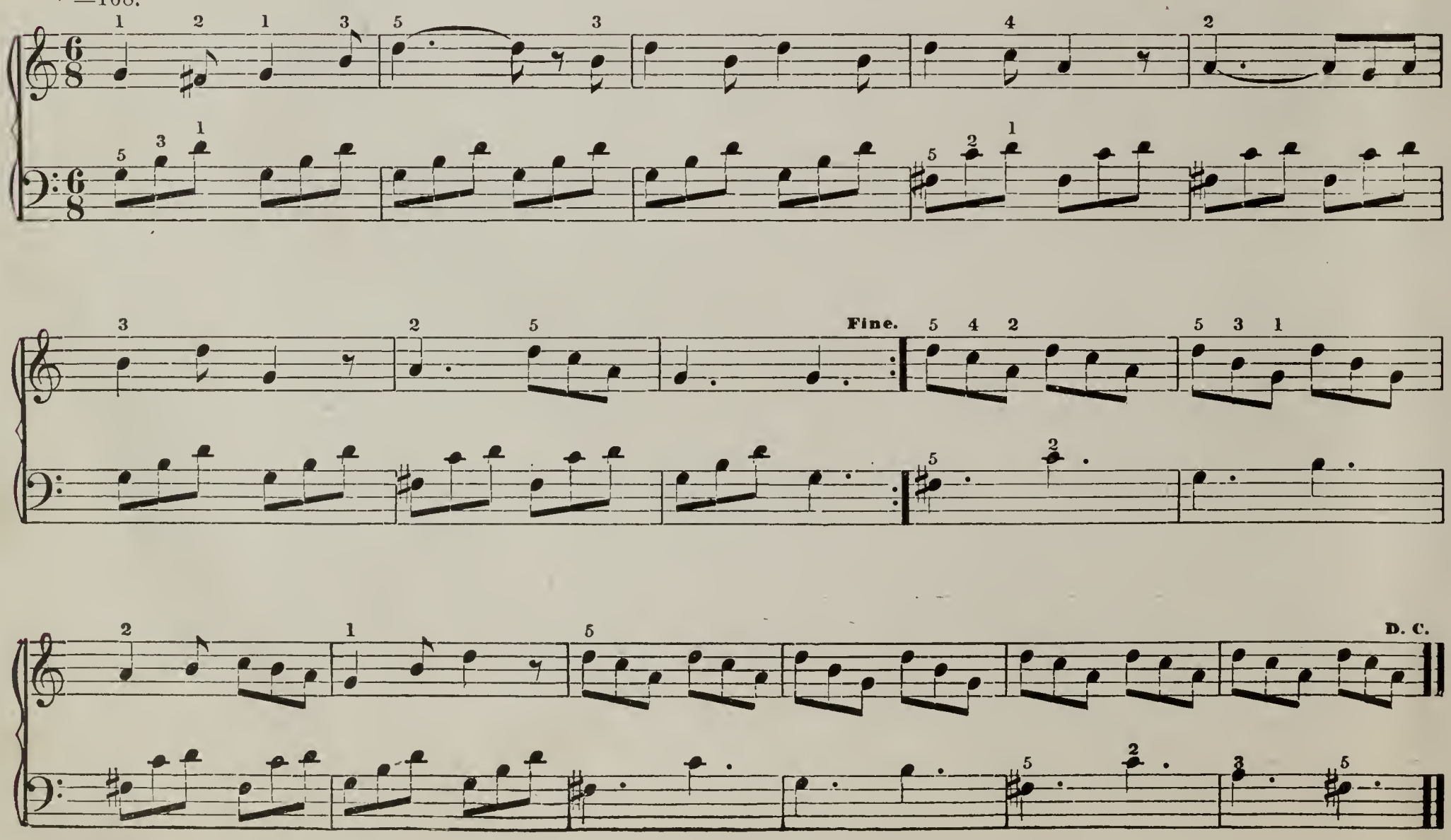
In the following studies commence with the metronome, in very slow time, so that you can keep with each stroke and play the notes correctly at the first reading. If you can not do this with both hands, try each hand separately. Watch the notes and not the fingers. As you become familiar with notes and fingering, increase the speed until you can render the entire study without mistakes or hesitation in the time marked.

KOHLER.



Operatic Air.

Strike with the finger curved, as well on the black as on the white key.



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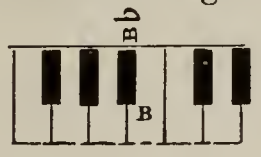
LESSON XII.

83

The Flat.

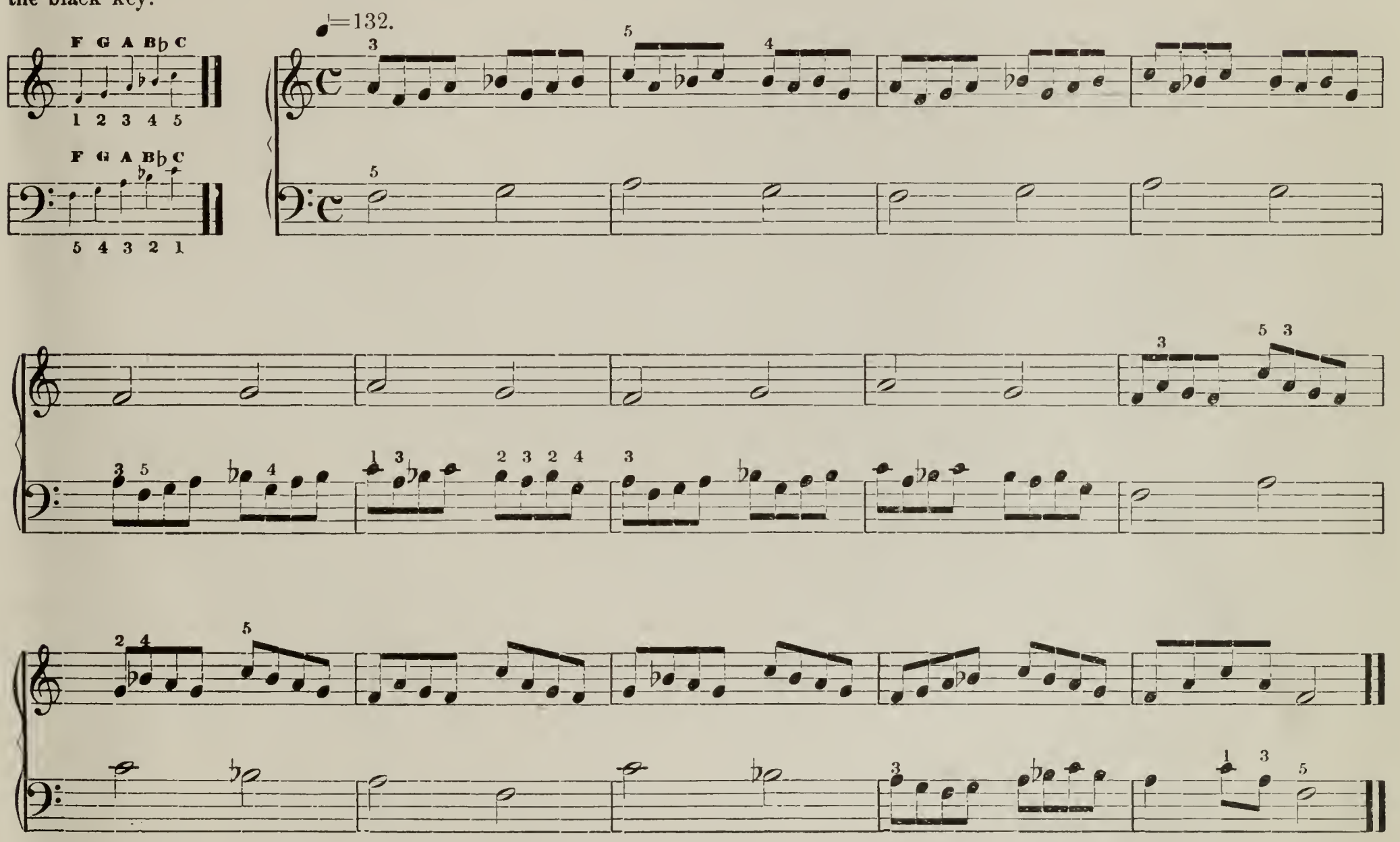
The flat (♭), when prefixed to a note, indicates that the note is to be played a semitone, or half step lower than the note without the sign. In the following study the ♭ before B changes the note to B-flat, which should be played on the black key to the left of B, thus:



This flat affects every B within the measure where it occurs.

Technical Study No. 3. To Equalize the Fingers.

Play very slowly at first, gradually increasing the speed as smoothness and certainty of touch is attained. Curve the finger on the black key.



The Legato Touch.

Legato means closely connected, smooth, flowing. Practice the legato touch. It is indispensable to good playing.

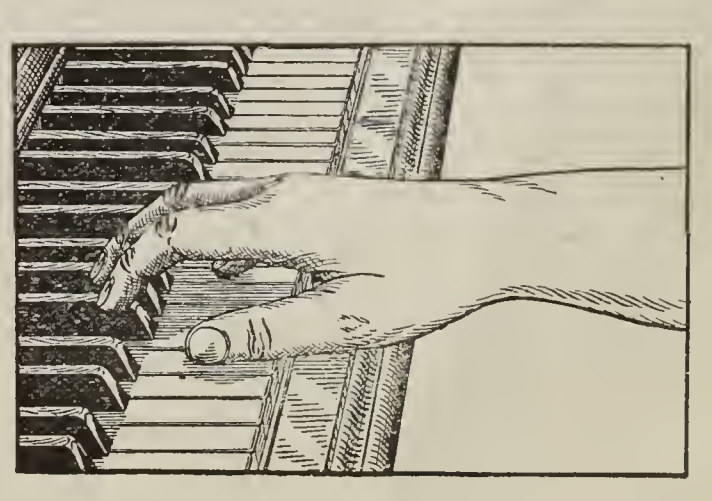
To play legato, adhere closely to the previous rules.

Never drop the wrist, bend in the knuckles, straighten the fingers, or turn the hand sideways.

Let each finger move free, and independent of the hand, or the other fingers.

Moderate the force of the thumb, and strengthen the third and fourth fingers, which are naturally weak.

The fingers should be held over the keys so that each finger will strike the center of the key with the proper curve of the fingers, as well on the black as on the white keys, as shown in cut.



❋

MORNING SONG.

Do not attempt to sing until you can play the notes readily in correct time. **Be thorough and systematic in your practice.**

♩= 138.

Mer - ry sings the lark at the break of day, Tra, la, la, la, la, la, la, la, la,
Up, a - rouse ye now at the morn - ing call, Tra, la, la, la, la, la, la, la, la,

Thus he sings his mer - ry lay, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la,
Rouse, ye dream - ers, one and all, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la,

Tra, la, la, la, la, la, la, la, la, Thus he sings his mer - ry lay, Tra, la, la, la, la, la, la.
Tra, la, la, la, la, la, la, la, la, Rouse, ye dream-ers, one and all, Tra, la, la, la, la, la, la.

The Natural. ♮

The Natural sign (♮) is used to cancel the effect of the sharp (♯) or the flat (♭). For example, in the seventh and ninth measures of the Gallopade, the natural sign (♮) before B cancels the flat (♭), and the note is played on B natural, the white key.

GALLOPADE.

Notice the change of positions and watch fingering carefully.

♩=100.

Accidental Sharps and Flats.

Those sharps and flats which are prefixed to certain notes in the course of a piece, are called Accidental sharps and flats, and have effect only through the measure in which they occur.

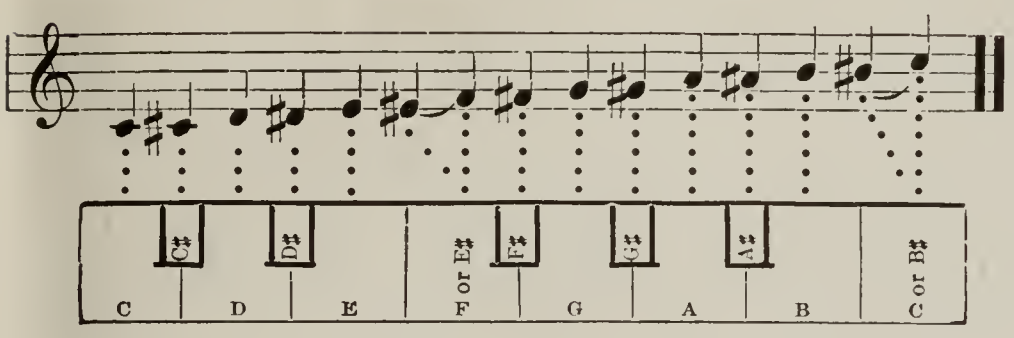
The ♯ (sharp) raises a note a semi-tone.

The ♭ (flat) lowers a note a semi-tone.

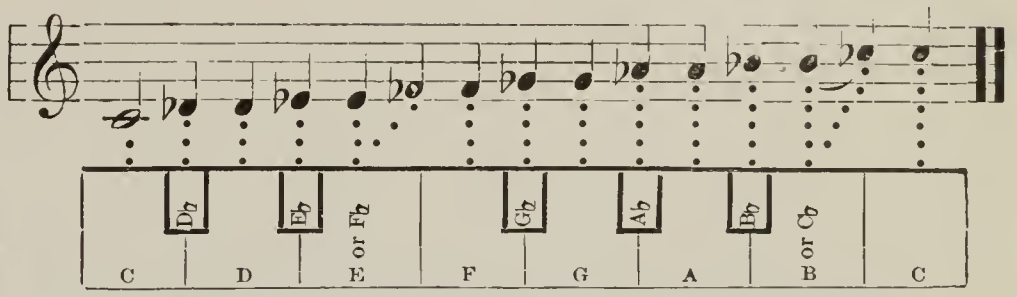
The ♮ (natural) cancels the sharp and flat.

Each of the seven notes, a, b, c, d, e, f, g, may be raised or lowered a semi-tone by prefixing the ♯ or ♭.

Sharped Notes with Corresponding Keys.



Flatted Notes with Corresponding Keys.

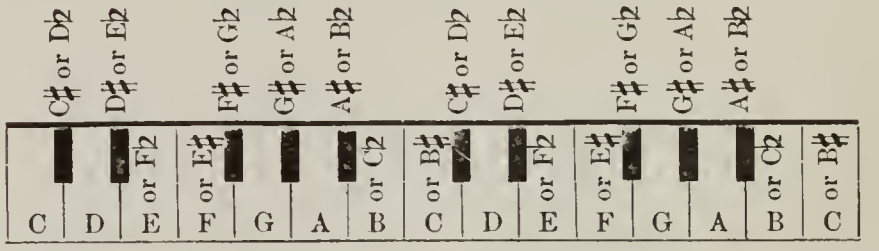


In the example of flats read the notes from right to left.

The twelve keys in the octave (seven white and five black) are a semi-tone apart.

Each black key is the sharp to the white key on the left, and the flat to the one on the right. It, therefore, has two names. Example: the black key between C and D serves as a sharp to C and a flat to D. See following table:

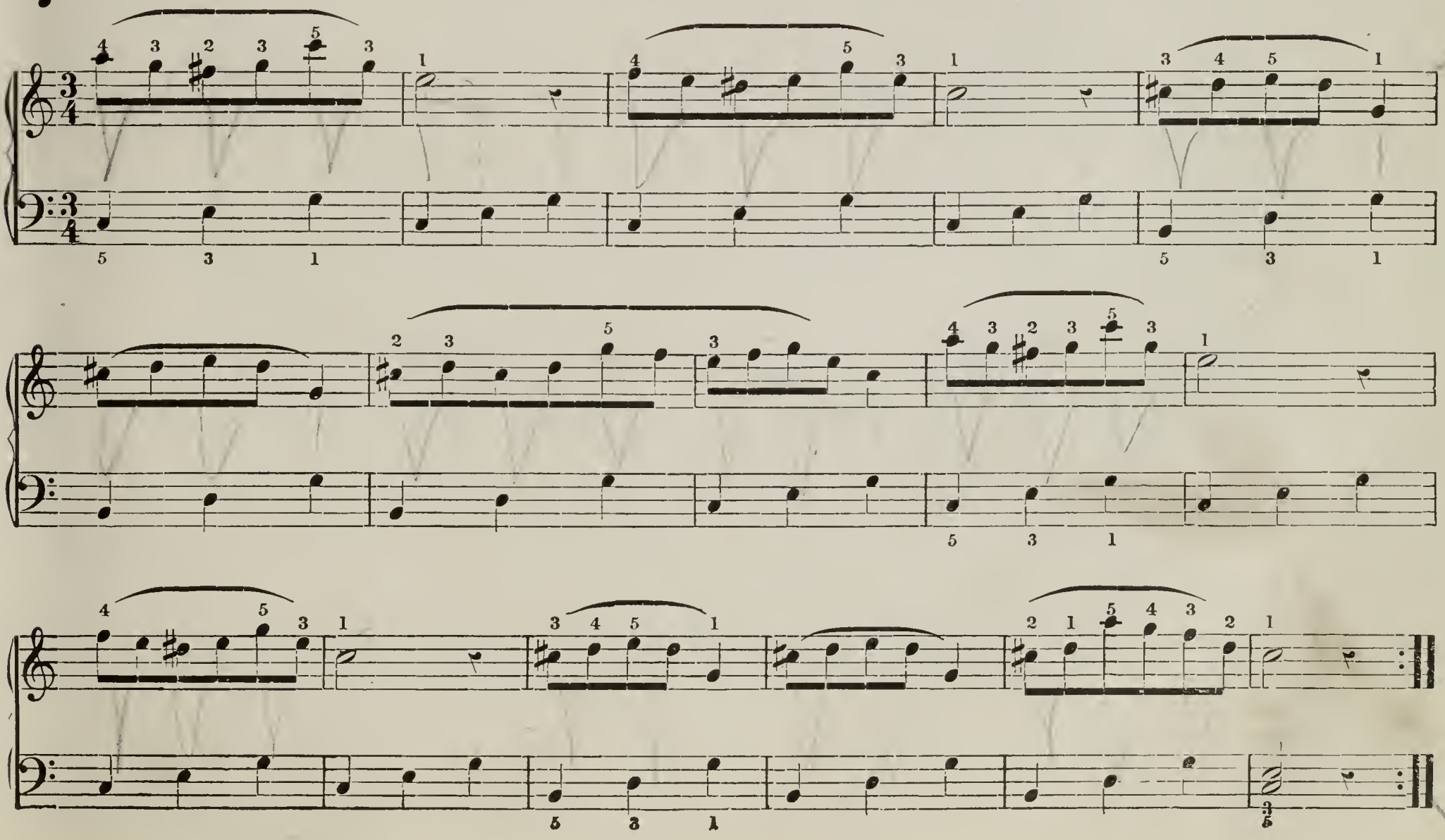
Table of Black Keys.



CHARLOTTE WALTZ.

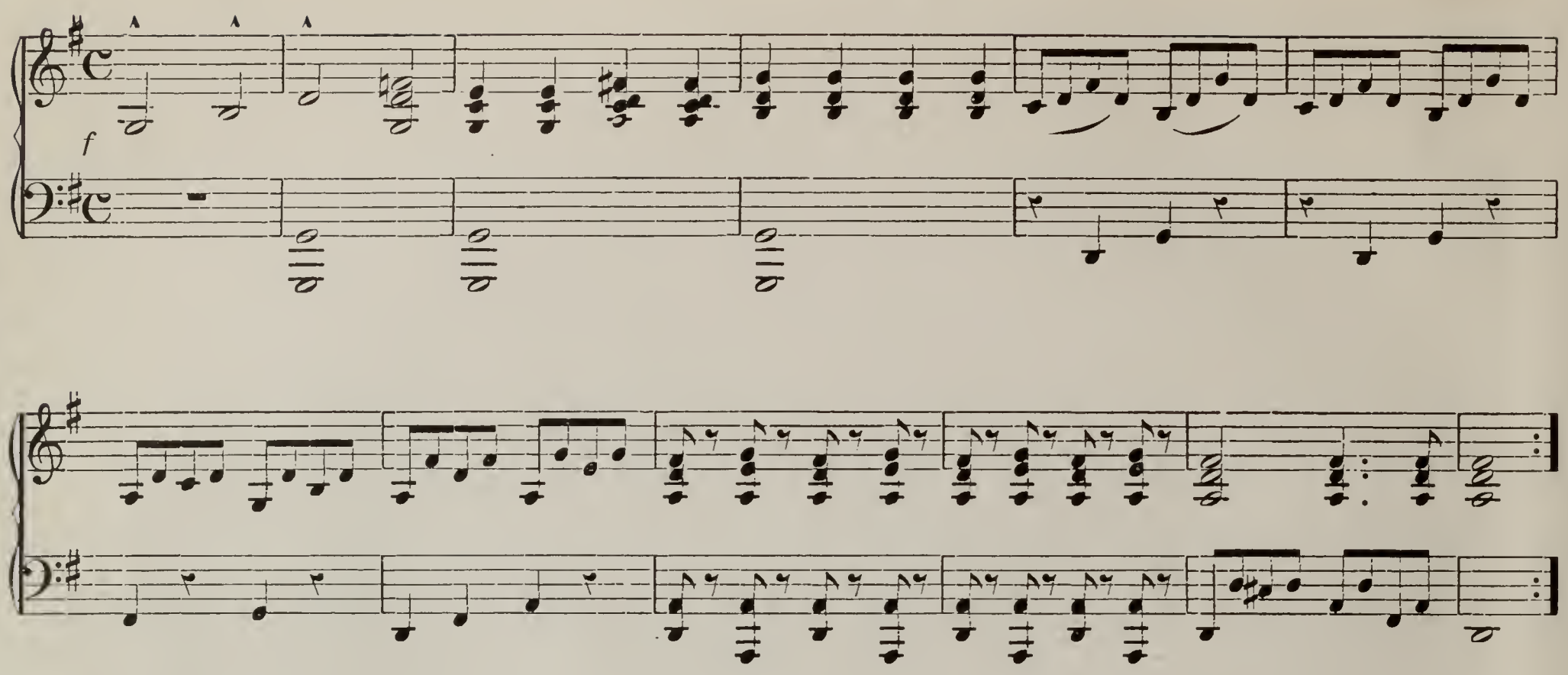
The accidentals in this study are F♯ in first measure, D♯, third measure, C♯, fifth measure. Move the hand quietly from one position to the next. Adhere closely to the finger marks and do not turn the hand sideways. Raise the finger promptly at the rests.

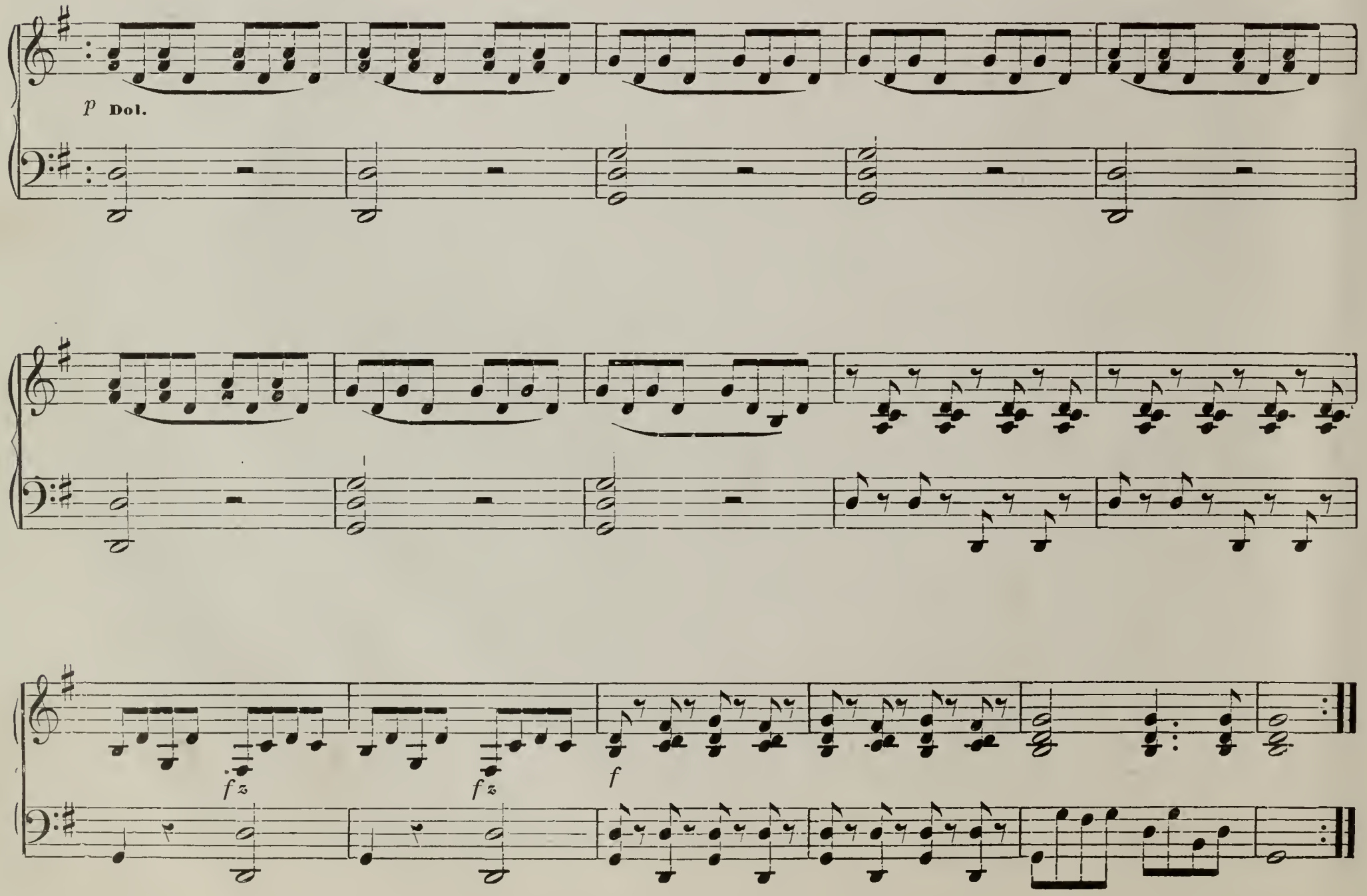
♩=120.



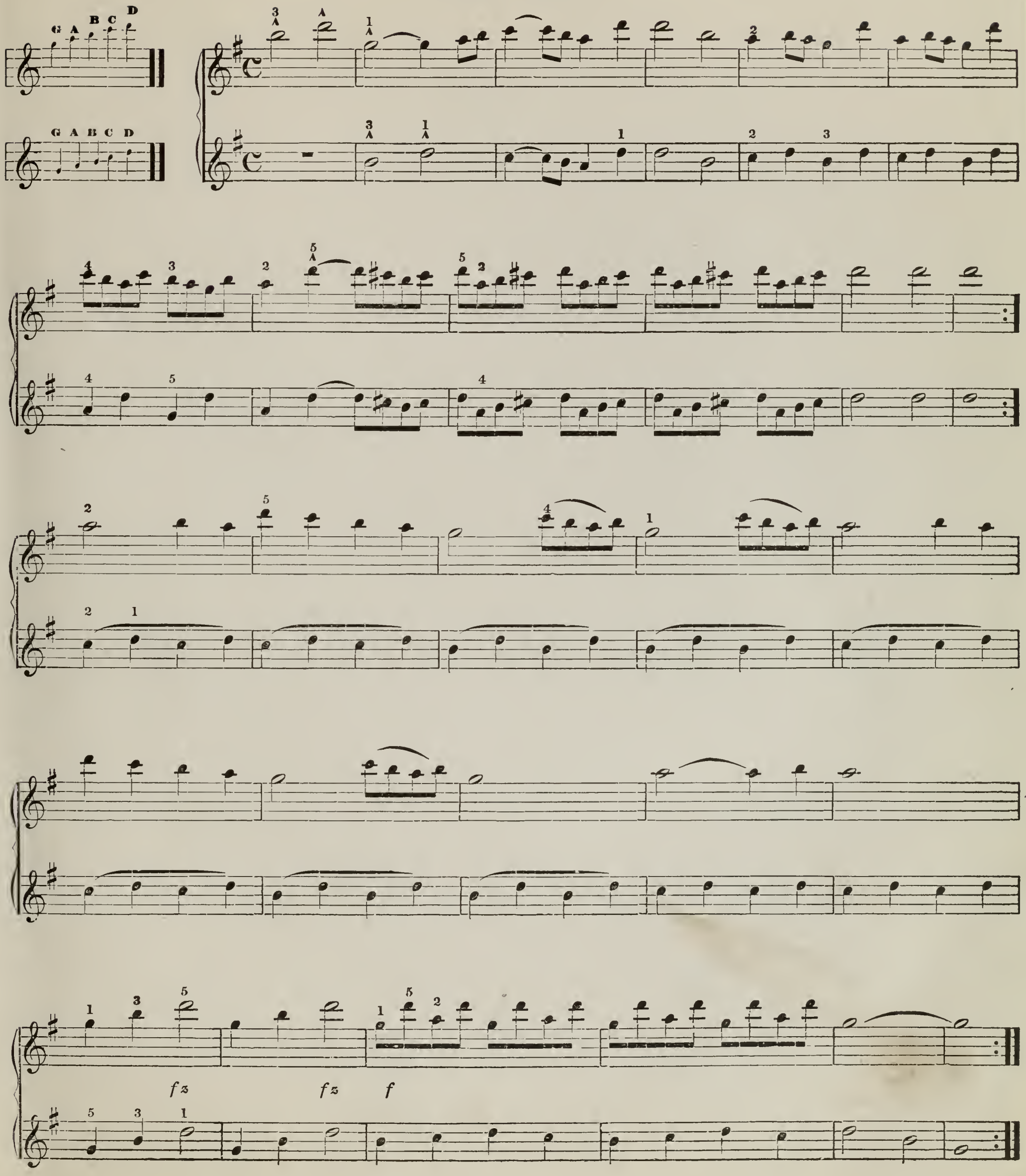
DUET FOR TEACHER AND PUPIL.

SECONDO. TEACHER.





PRIMO. PUPIL.



Those sharps and flats which are placed at the beginning of a piece and of each score, directly after the clefs, are called Essential sharps and flats. They affect all the notes on the same degree of the staff throughout the piece, and are called the Signature.

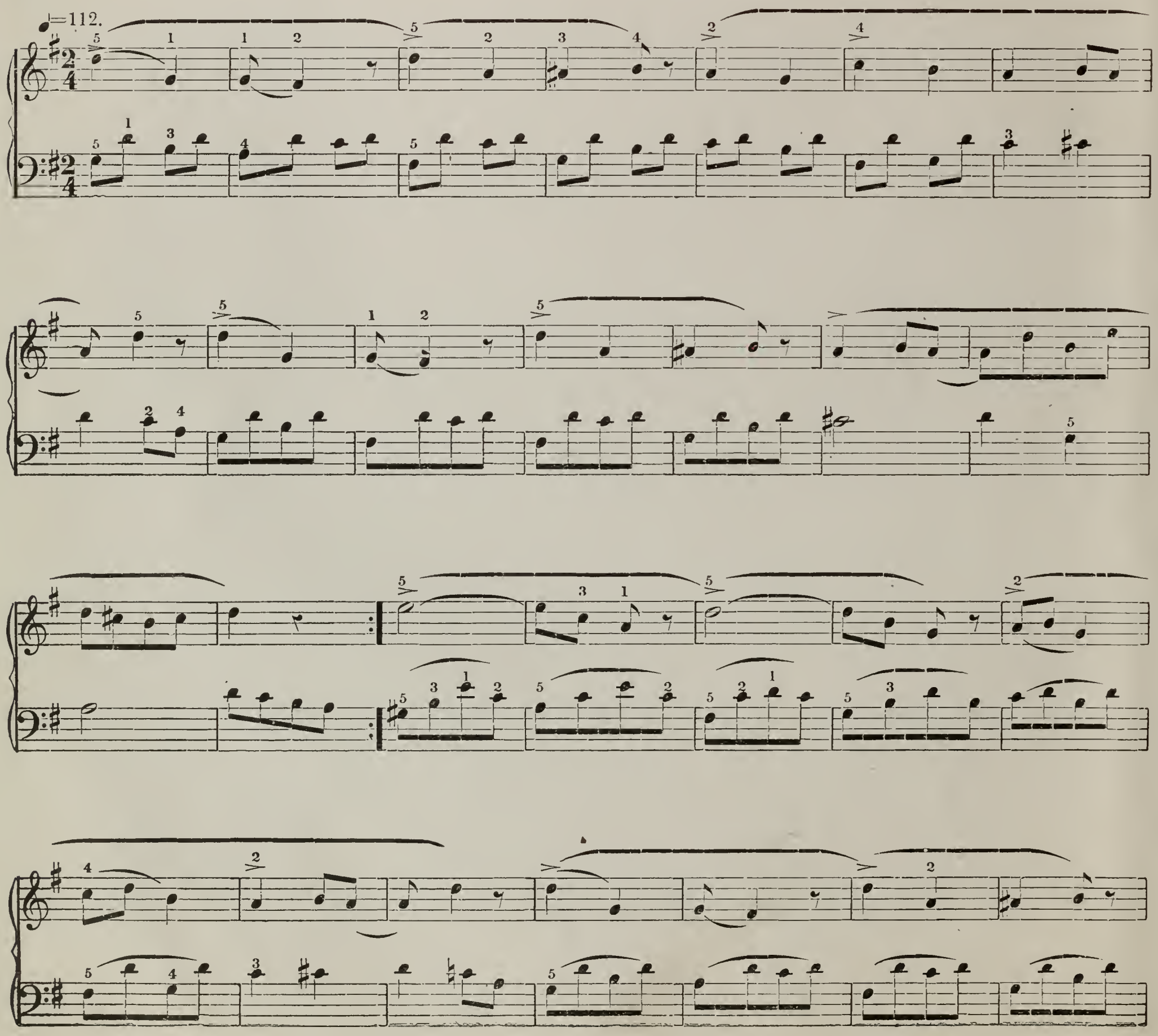
Example: F sharp is essential to the key of G, and is therefore placed, as a signature, on the F line, at the beginning of every piece written in the key of G.

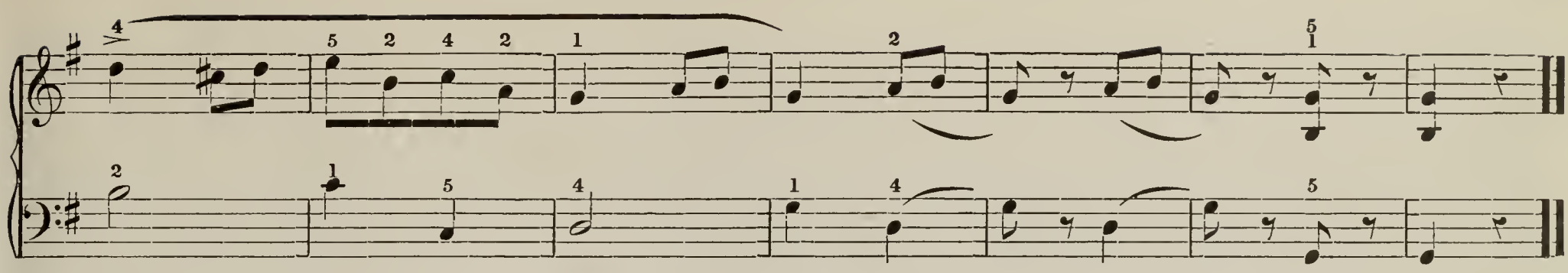
Every F is then sharped, unless canceled by the natural sign (♮).

RONDO IN KEY OF G.

Remember, every F is sharped. All the other sharps are accidentals, and have effect only in the measure where it occurs.

The Slur, over the notes thus ⌒ or ⌣ marks the motives, phrases and sentences (see explanation in future lessons), and shows that the notes included within the slur are to be connected. The last note within a slur should be played light, with no accent.



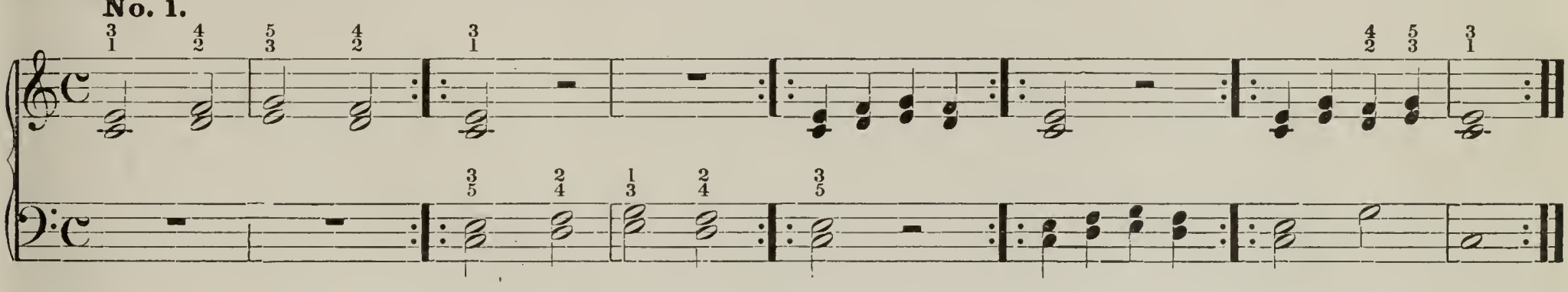


LESSON XIV.

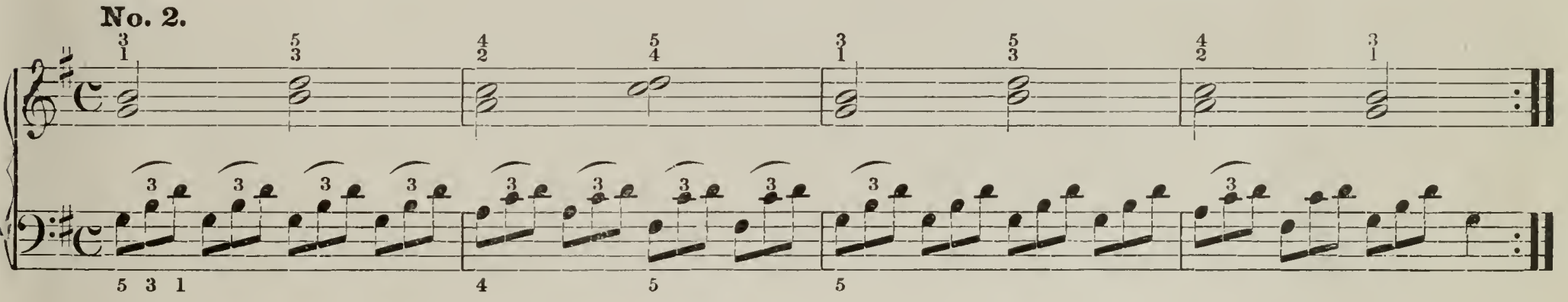
Double Notes. Thirds.

Be very careful to strike the two keys simultaneously, and lift the two fingers precisely at the same time. Play slowly and with precision, repeating each section over several times.

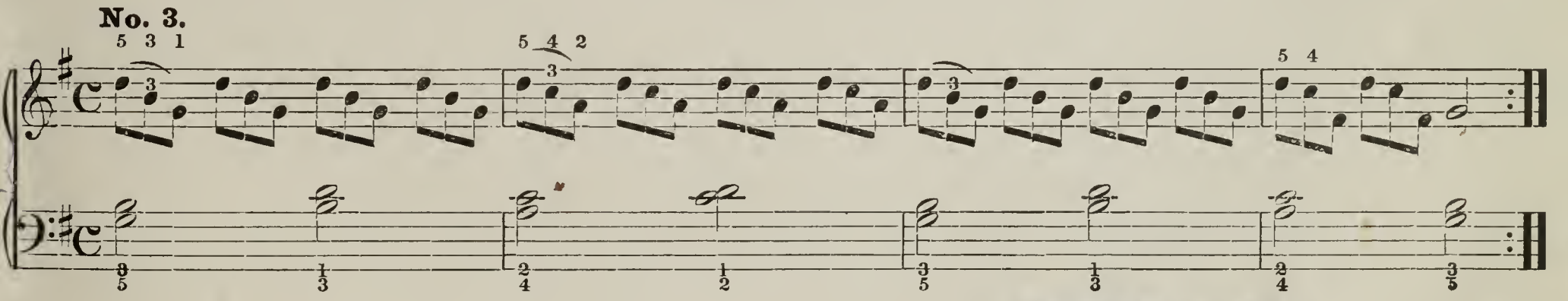
No. 1.



No. 2.



No. 3.



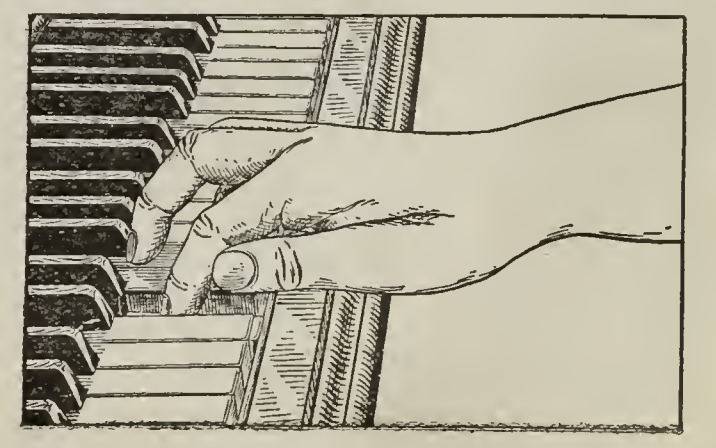
In the triplets and double notes, remember *not* to move the hands or arms, but do not hold them rigid.

Let all the muscles be relaxed and elastic.

Keep the thumb horizontal with the key, as in Fig. IV.

Move it independently of the hand. Strike and raise it promptly on time, but do not strike with greater force than with the other fingers.

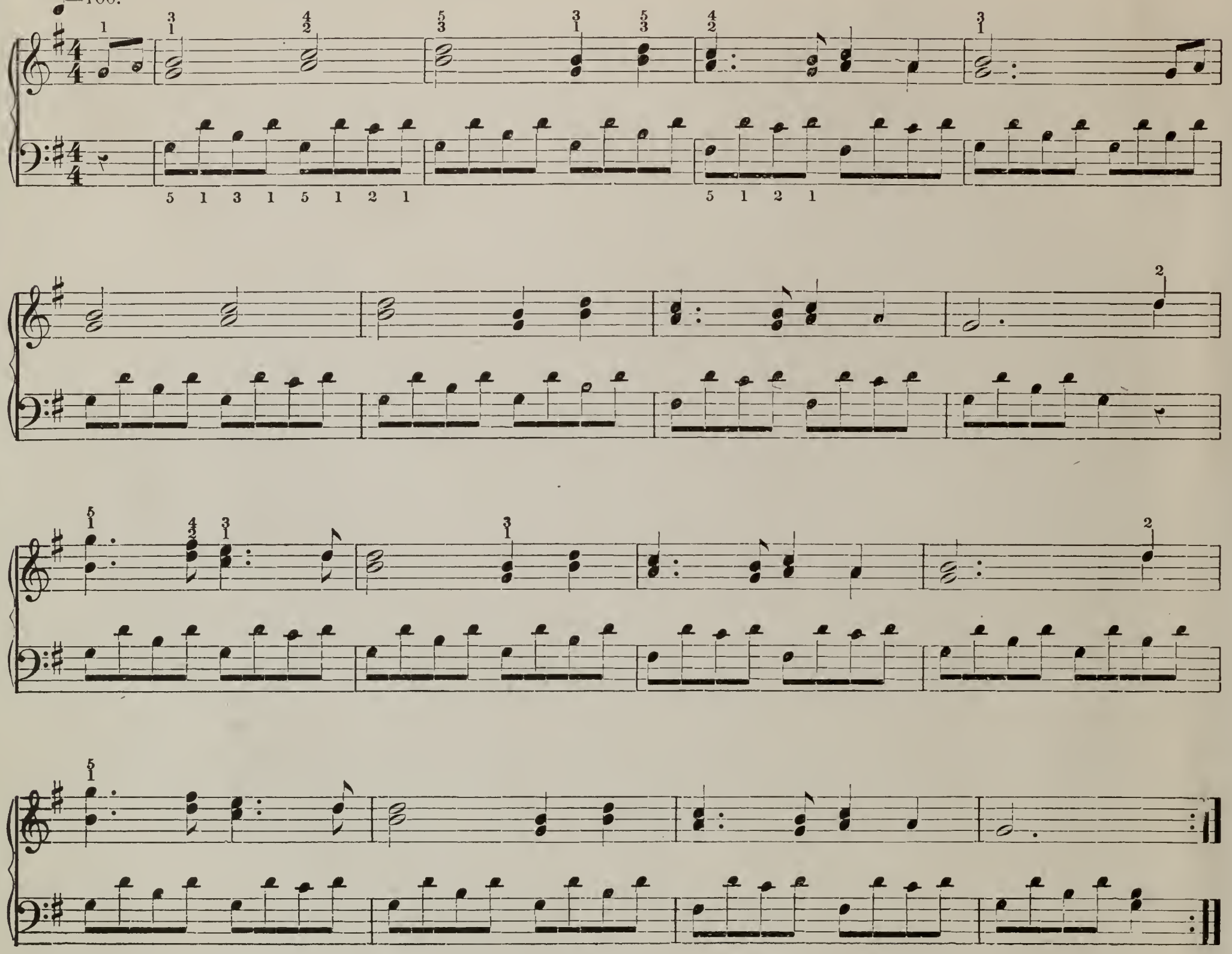
Position of Thumb Raised.



HOME, SWEET HOME.

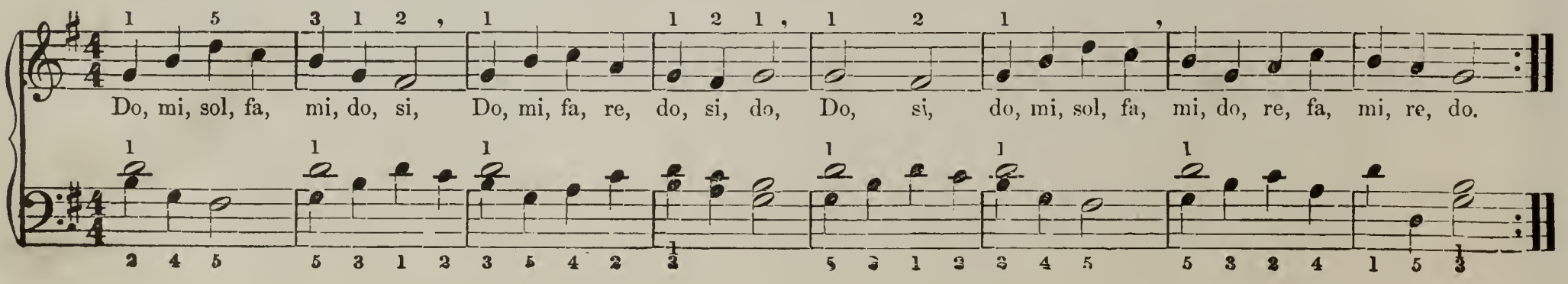
Remember the F♯. What is the key and time? Play with the metronome, or count aloud. Review carefully each day. Have every lesson perfect, and faithfully follow the directions of your teacher.

♩=100.

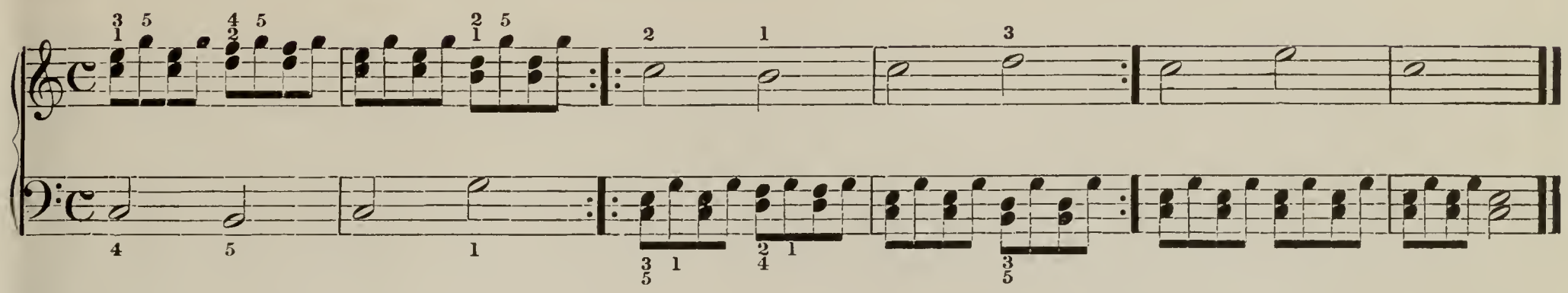


Vocal Study in G.

In the key of G, do commences on G, the key-note, instead of C, and re, mi, fa, sol, la, si, follow in regular order on the degrees, a, b, c, d, e, f♯. Notice in bars, first, second, third, fifth, sixth, and seventh measures, the whole note D. Hold this down with the thumb the full time of the measure, while the quarter and half notes are being played with the other fingers.



Strike and raise the two fingers exactly together in playing the double notes. Keep the hands quiet and level, moving only the fingers.



The following study is in the key of F. F is the predominating note, the key-note, Do. B♭ is essential to this key; therefore, a flat is placed on the B degree of the staff, after the clefs, and every note on that degree is played B♭, unless canceled by a ♮, as in the seventh measure. That B is played on the white key.

Learn separately the piano accompaniment and the melody for the voice, then sing and play together, being careful to speak the words distinctly and to keep in exact time. Take breath at the sign ' .

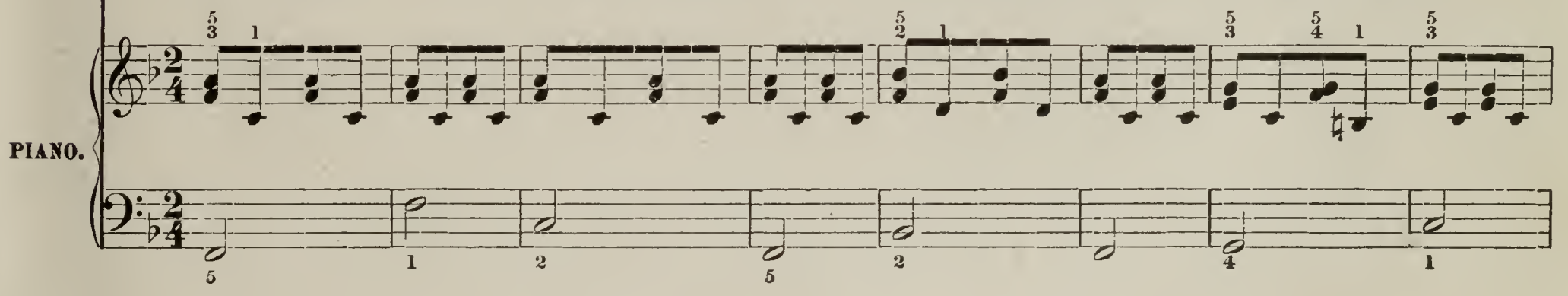
THE BROOKLET.

♩=96.

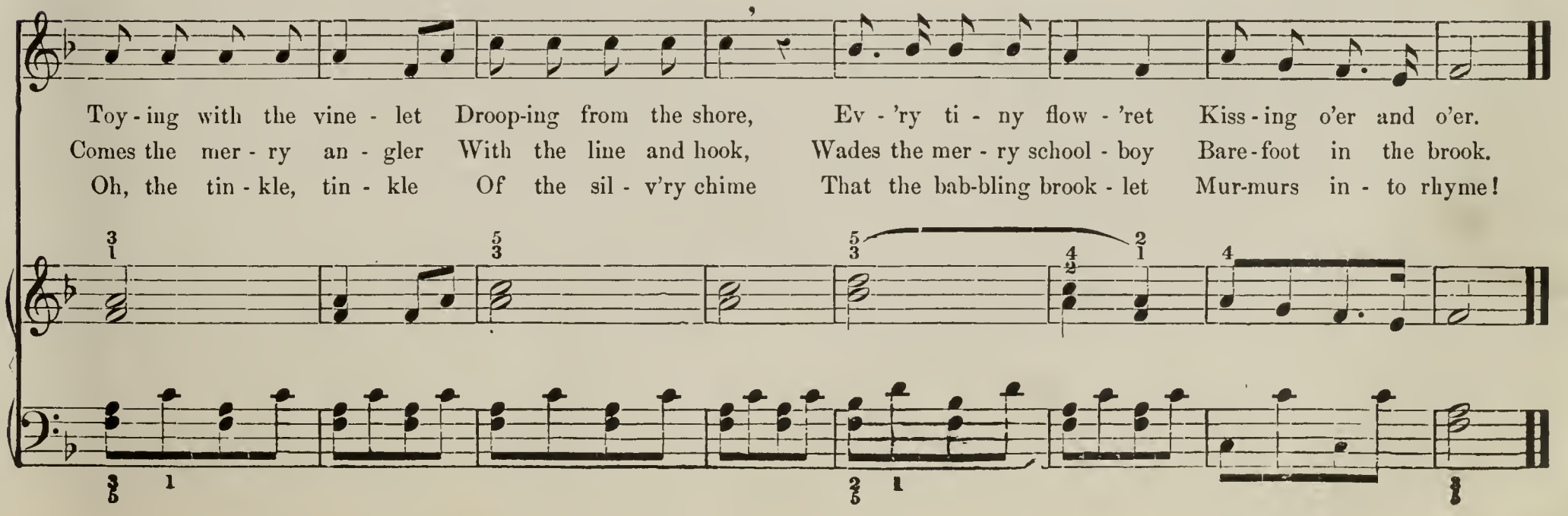
VOICE.

1. Laughing at the fount - ain, Leap - ing down the hill, Loit-'ring in the val - ley, Lab'ring at the mill;
2. In among the peb - bles Wild the rip - ples play, Where the la - zy sha - dows Sleep the live-long day,
3. Oh, the blessed tin - gle To our fin - ger - tips, As the dripping leaf cup Cools our parching lips!

PIANO.

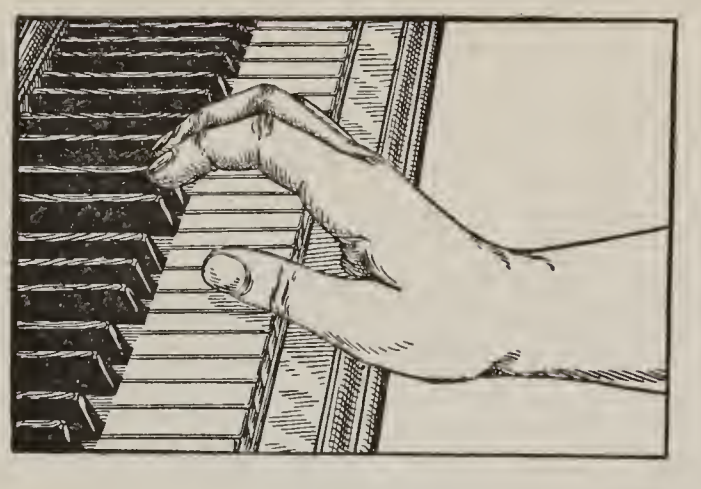


Toy - ing with the vine - let Droop-ing from the shore, Ev - 'ry ti - ny flow - 'ret Kiss - ing o'er and o'er.
Comes the mer - ry an - gler With the line and hook, Wades the mer - ry school - boy Bare - foot in the brook.
Oh, the tin - kle, tin - kle Of the sil - v'ry chime That the bab-bling brook - let Mur-murs in - to rhyme!

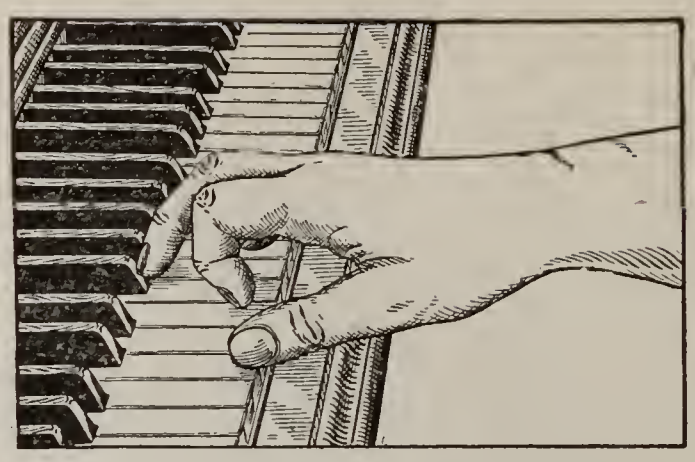


LESSON XV.

The Staccato Touch.



VII.—WRIST TOUCH.



IX.—FINGER STACCATO TOUCH.

The general position of the arm, hand, thumb and curve of the fingers used in the legato touch, are retained in the staccato, as shown in the Figures, and in this position the hand is thrown lightly upward from the wrist by an easy, springing motion, and as quickly descends upon the key, falling and rebounding like a rubber ball; the entire motion, remember, being from the wrist, the arm remaining quiet, and the fingers tranquil and unconstrained. In running passages the arm, of course, moves along with the hand.

There is no pressure, or clinging to the key, as in legato, but simply the sudden stroke of the finger as the hand falls upon the key-board

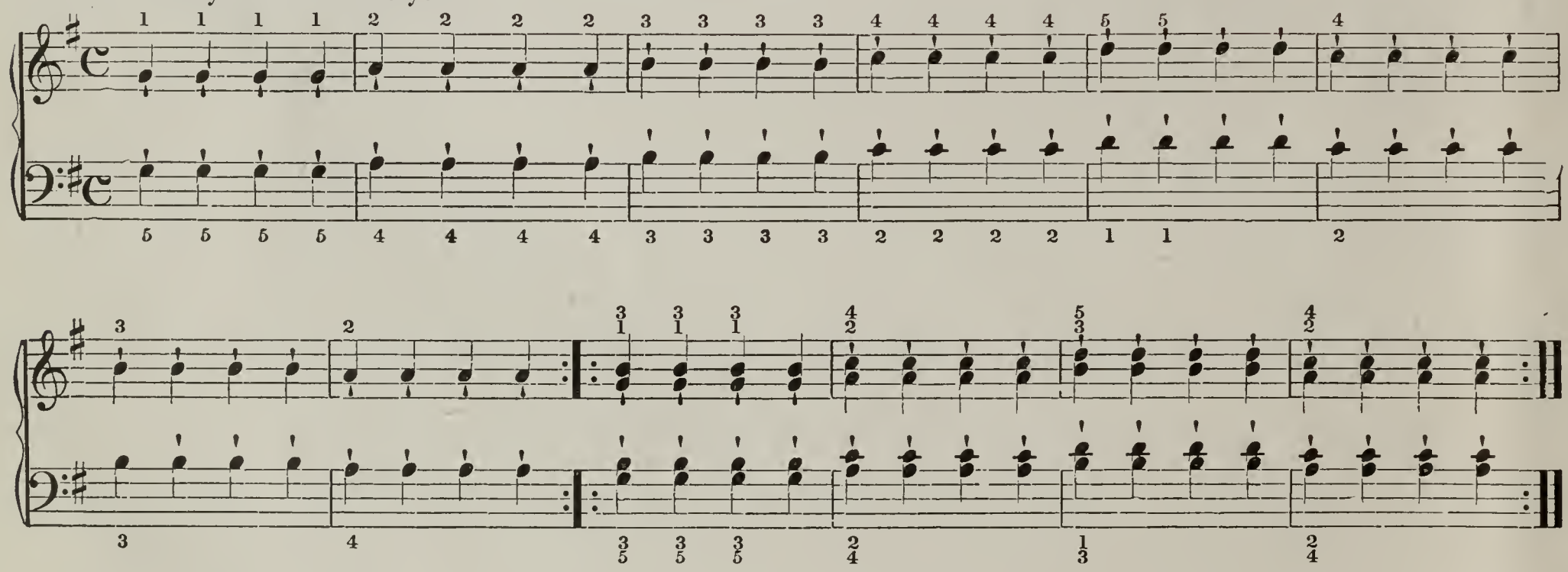
There should be no violent or jerking motion, but easy and natural, raising the hand only slightly by the wrist in the rapid or soft passages, and higher for the loud tones, where more force is required.

The staccato touch is as indispensable to good playing as the legato. It gives variety, lightness and brilliancy to music.

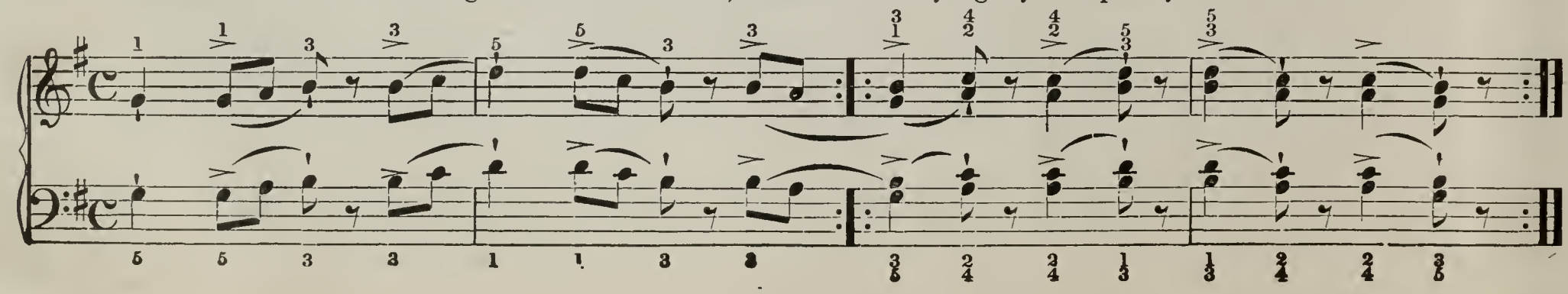
For explanation of Staccato marks, see Technical Terms page 77.

Practice of the Staccato Touch.

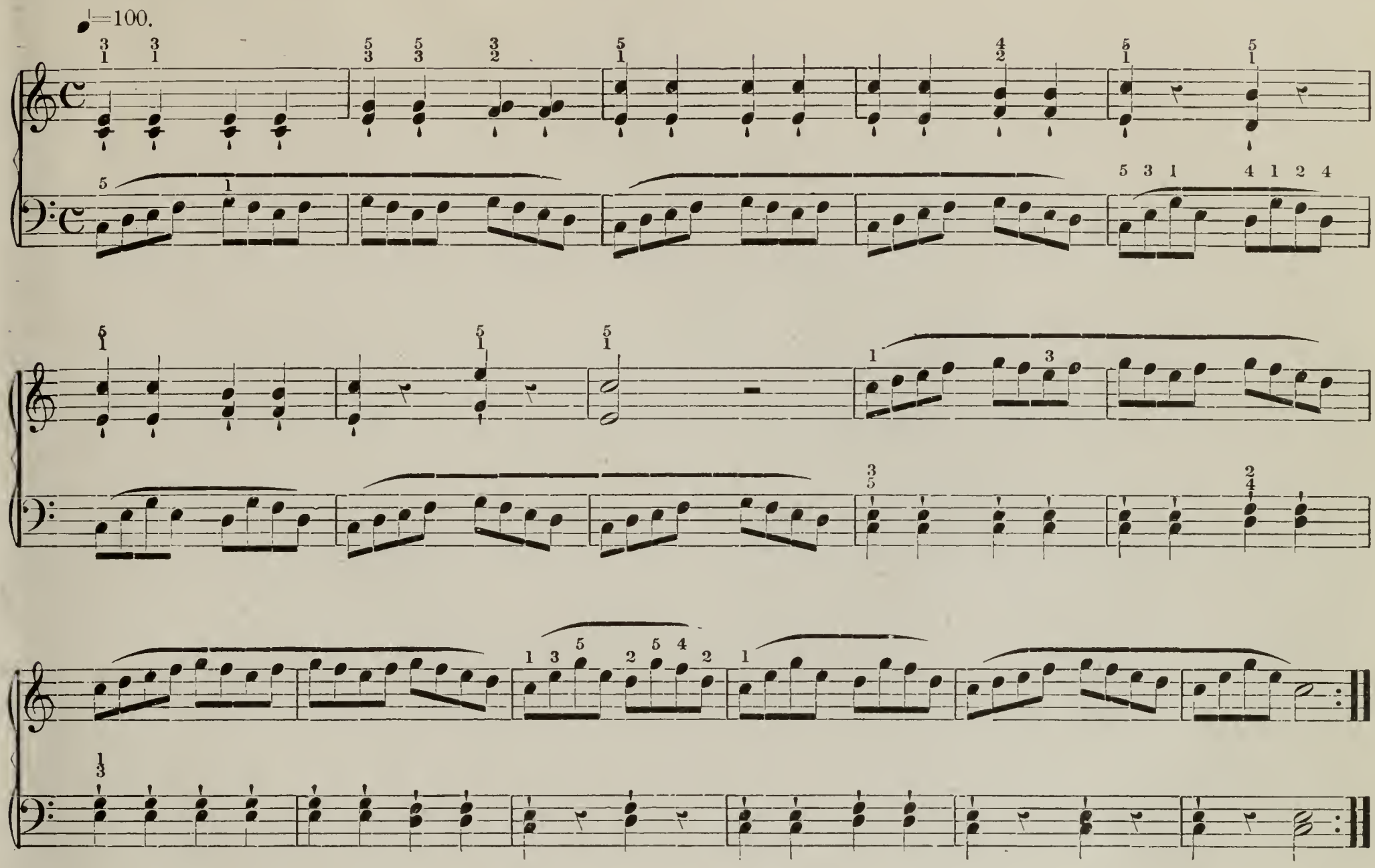
Practice with each hand separately, slowly and carefully, repeating each section several times daily. Persevere until the movements become easy and natural to you.



Staccato and *Legato Touch.*—Of each group of slurred notes, accent the first and connect it with the last note, playing the latter staccato. Do not raise the hand too high at the staccato note, but leave the key lightly and quickly.

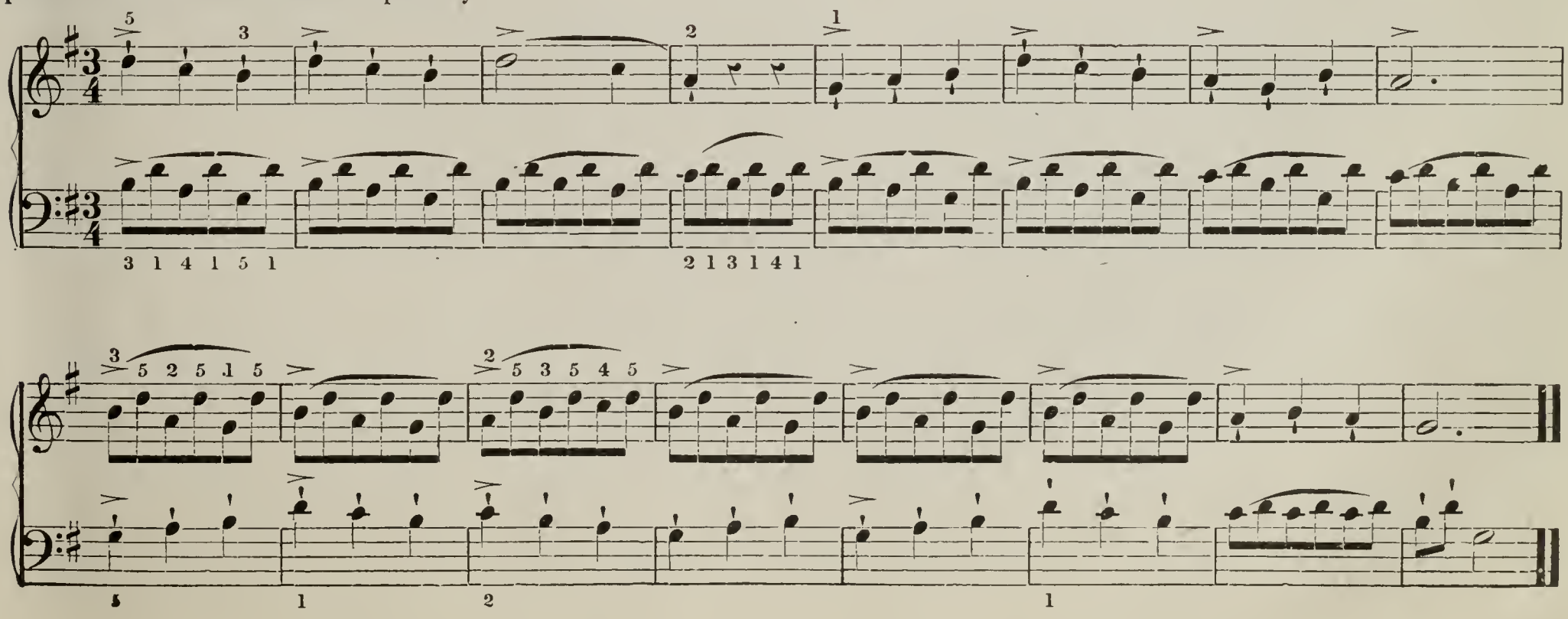


In the legato part let the fingers press the keys firmly, so that the tones are smooth and connected, while the staccato notes are short and detached.



Technical Study, No. 2.

Careful and repeated practice is required to play legato with one hand and staccato with the other. We advise the pupil to practice first with each hand separately.



SECONDO.

No. 1.

♩=138.

f

Fine.

p

p **Dolce.**

D. C. al Fine.

No. 2.

♩=138.

f

Fine.

p

p

p

p

D. S. al Fine.

No. 1.

PRIMO.

8va

♩=138.

f

Fine.

8va.

p

8va.

p Dolce.

D. C. al Fine.

No. 2.

8va

♩=138.

f

Fine.

8va

p

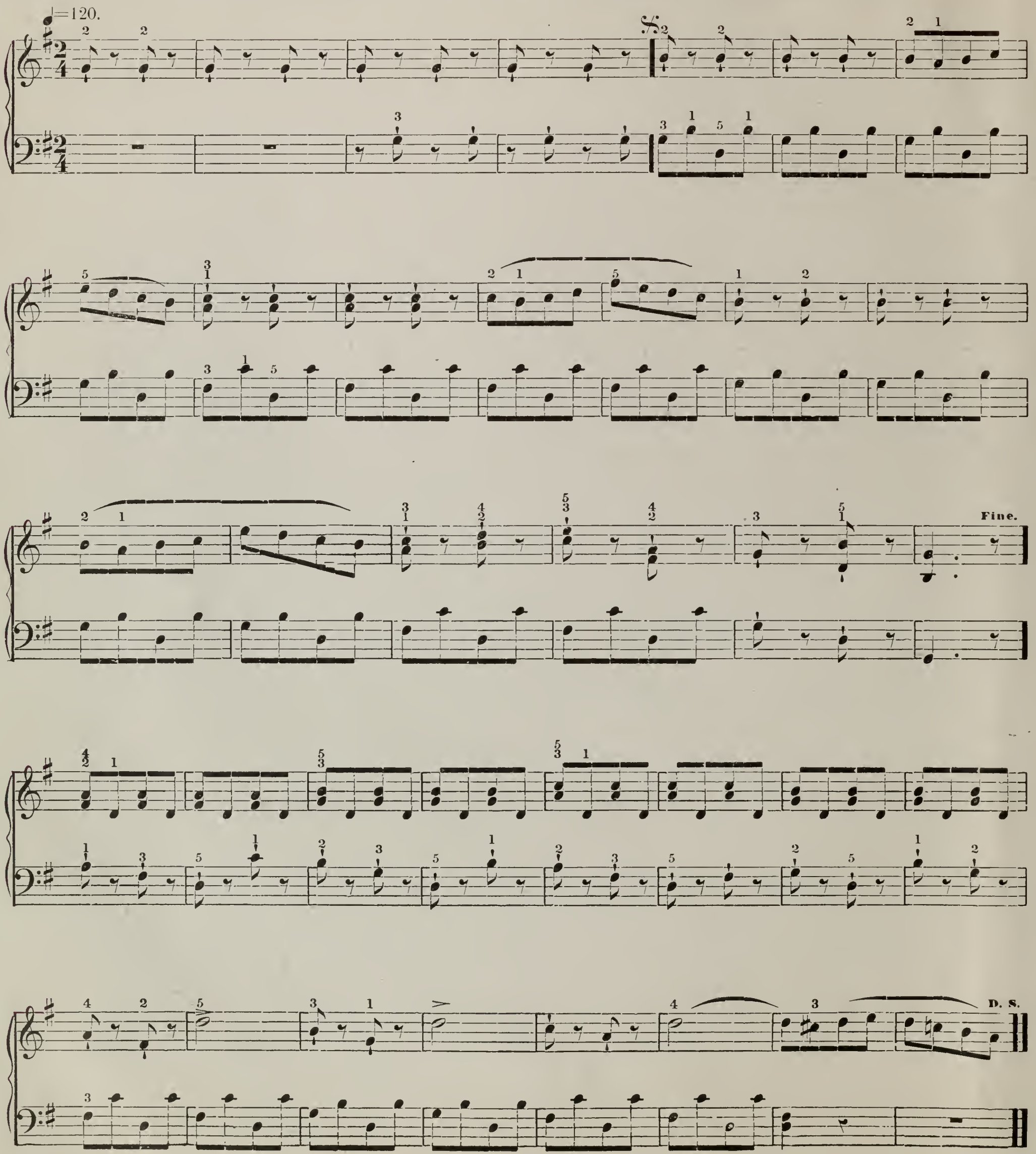
8va

p

D. S. al Fine.

STACCATO POLKA.

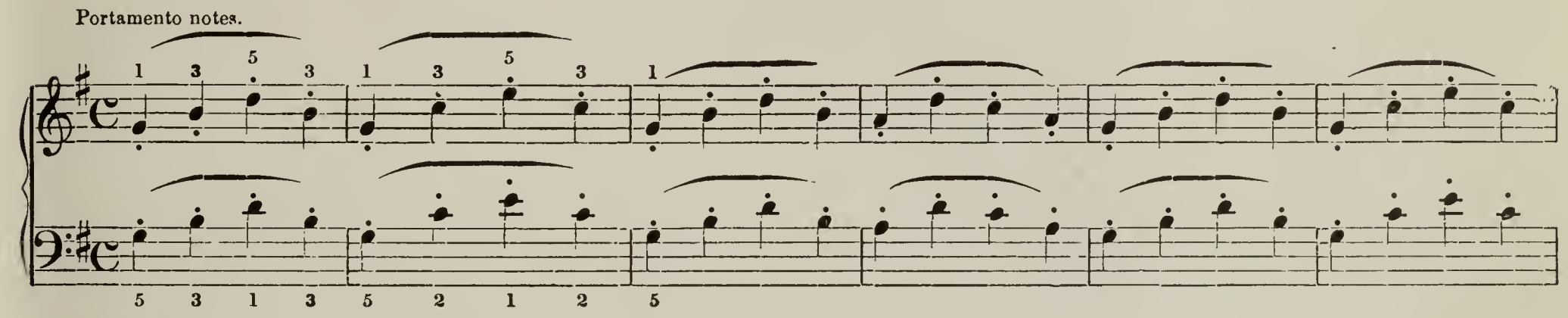
Before playing any pieee or study, note the signature, time, and all the marks and signs. Commence very slowly, watching the notes, so that the time may be exaet, without mistake or hesitation. If this ean not be done with both hands, practiee the passages separately. Never play faster than the aequired facility of the fingers will allow easily and eorrectly.

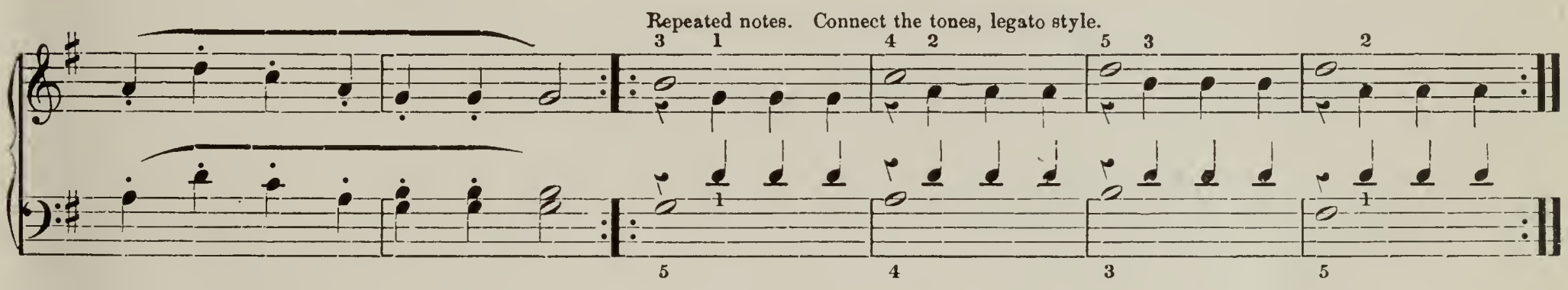


Repeated Notes. Portamento Touch.

Notes with dots and a slur over them require the portamento touch. This is a medium between the staccato and legato. The notes have nearly their full time value, but are slightly disconnected, and are played with a quick stroke of the finger from the knuckle-joint, or, where more force is required, with a slight wrist movement.

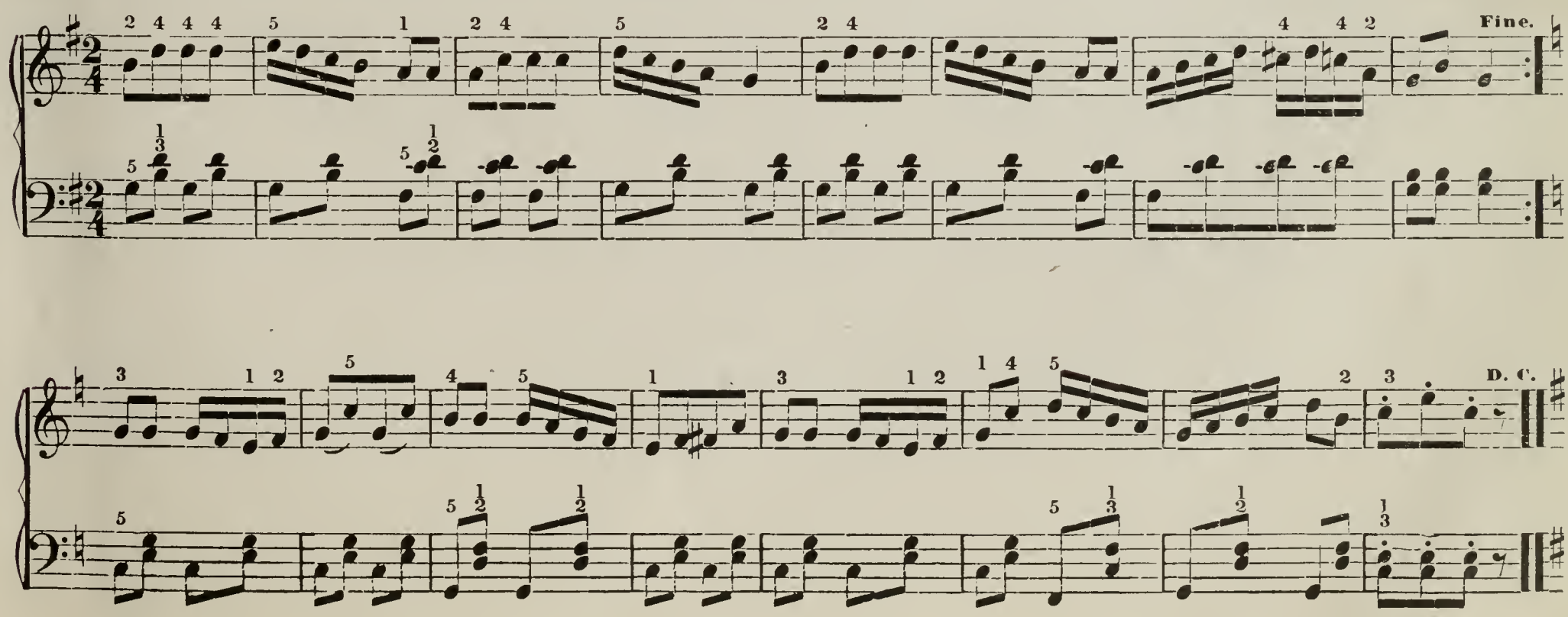
Repeated notes are played in the same manner. That is, when striking the same keys two or three times in succession, the hands and arms remain quiet, and the key is struck with the free movement of the finger only. Practice the following with right and left hand separately, repeating each section several times each day.





Little Folks Polka.

The ♮ at the beginning of second score cancels the ♯, and changes the key. The predominating note, generally the last in a piece, indicates the key. What are the two keys in first and second scores? Play slowly at first. Look at the notes and not the fingers.



THE CUCKOO.

Study to play this piece with lightness, delicacy and expression. The sudden change from the legato to the staccato movement should be carefully noted. At the legato hold the hands very still, the fingers near the keys, and connect the tones; at the staccato notes let the fingers touch and leave the keys like rubber balls.

♪ = 168.

LOUIS KOHLER.

f **Allegretto.**

f

f

p

f

f

p

f

p

f

f

This study embodies the pure legato, clinging touch. Let the fingers, seemingly, cling to the keys, giving each note its full time; but avoid over-lapping the tones in an indistinct, dragging manner. Every tone should sound clear and distinct. A piece may be played purely legato, and still spirited.

♩= 100.

Moderato.

WALTER HEWITT.

Fine.

D. C.

♩=120.

VARIATION I.

Grazioso.

Fine.

D. C.

♩=100.

VAR. II. Maestoso.

Fine.

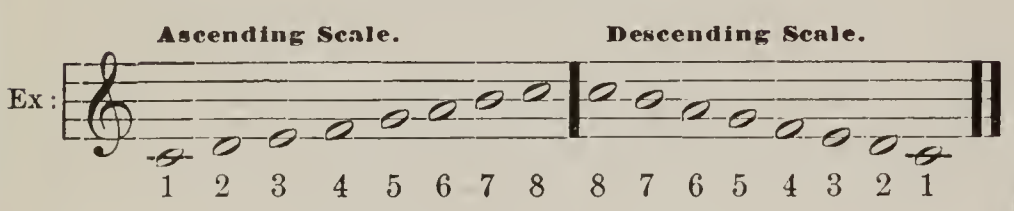
D. C.

LESSON XVII.

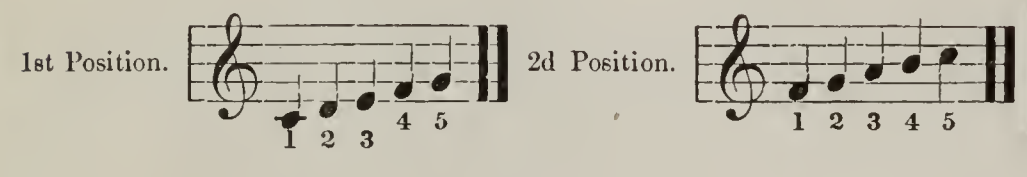
Study of the Diatonic Scale.

The Diatonic Scale is a series of eight tones.

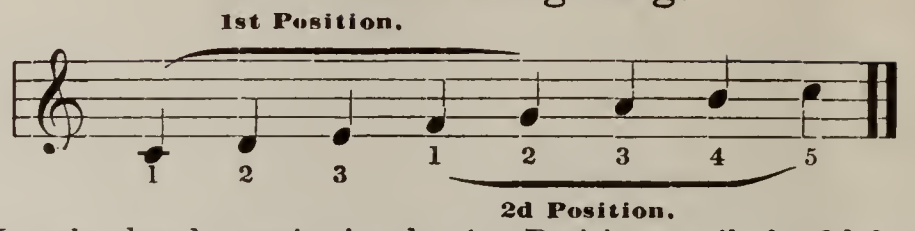
Diatonic Scale Commencing on C.



The five fingers can not reach all these tones in succession, therefore the hand takes two positions in each octave when playing the scale. In the 1st Position the fingers are spread over five keys precisely as in five finger studies. For example: Thumb on C, and the four fingers over D, E, F, G; the 2d Position, thumb on F, and the four fingers over G, A, B, C.



Scale with Fingering.

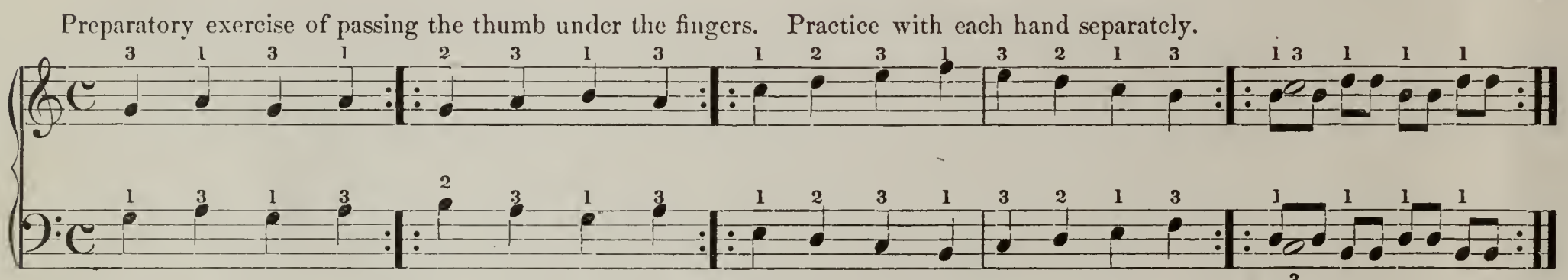


Let the hand remain in the 1st Position until the 2d finger strikes its key; then, while still holding the key, pass the thumb under the fingers to the next key F. At the instant the thumb strikes its key, raise the 2d finger, and, supported by the thumb, move the hand forward to its 2d Position.

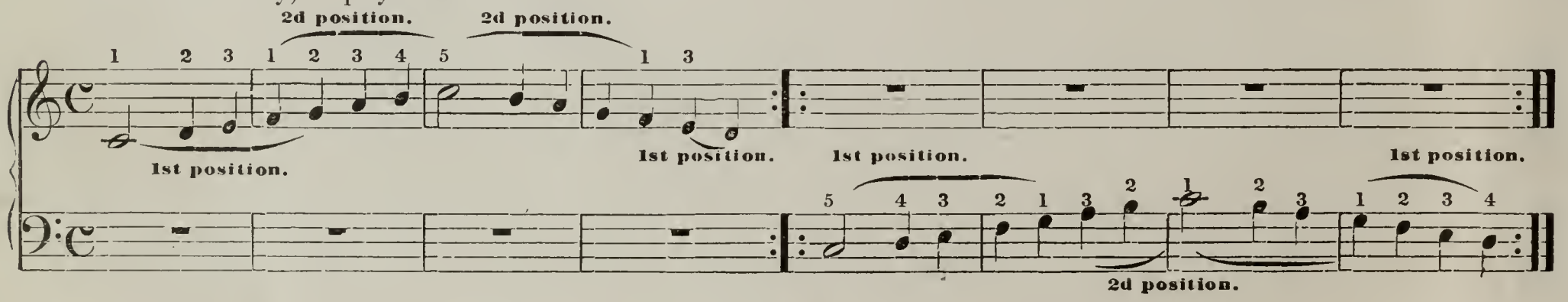
In the deseending scale the change from the 2d to the 1st position is made by turning the hand over the thumb so that the finger may strike its key.

The left hand should be exercised in the same manner, at first very carefully and slowly so that wrong movements may be avoided. The touch should be prompt and exaet, each finger pressing down its key until the next is struck, so that the series of tones sound smooth and connected. Keep the hands steady, level and horizontal with the keys. Very soon, by careful practice, the change from one position to another will become almost imperceptible.

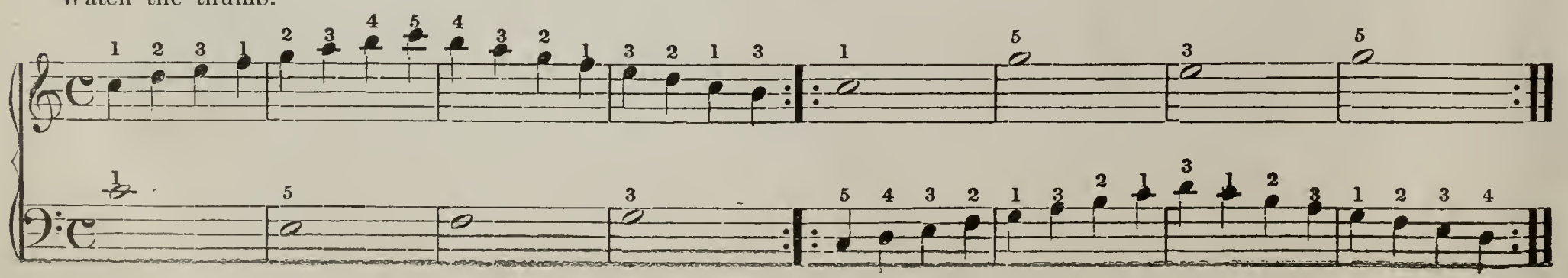
Preparatory exercise of passing the thumb under the fingers. Practice with each hand separately.



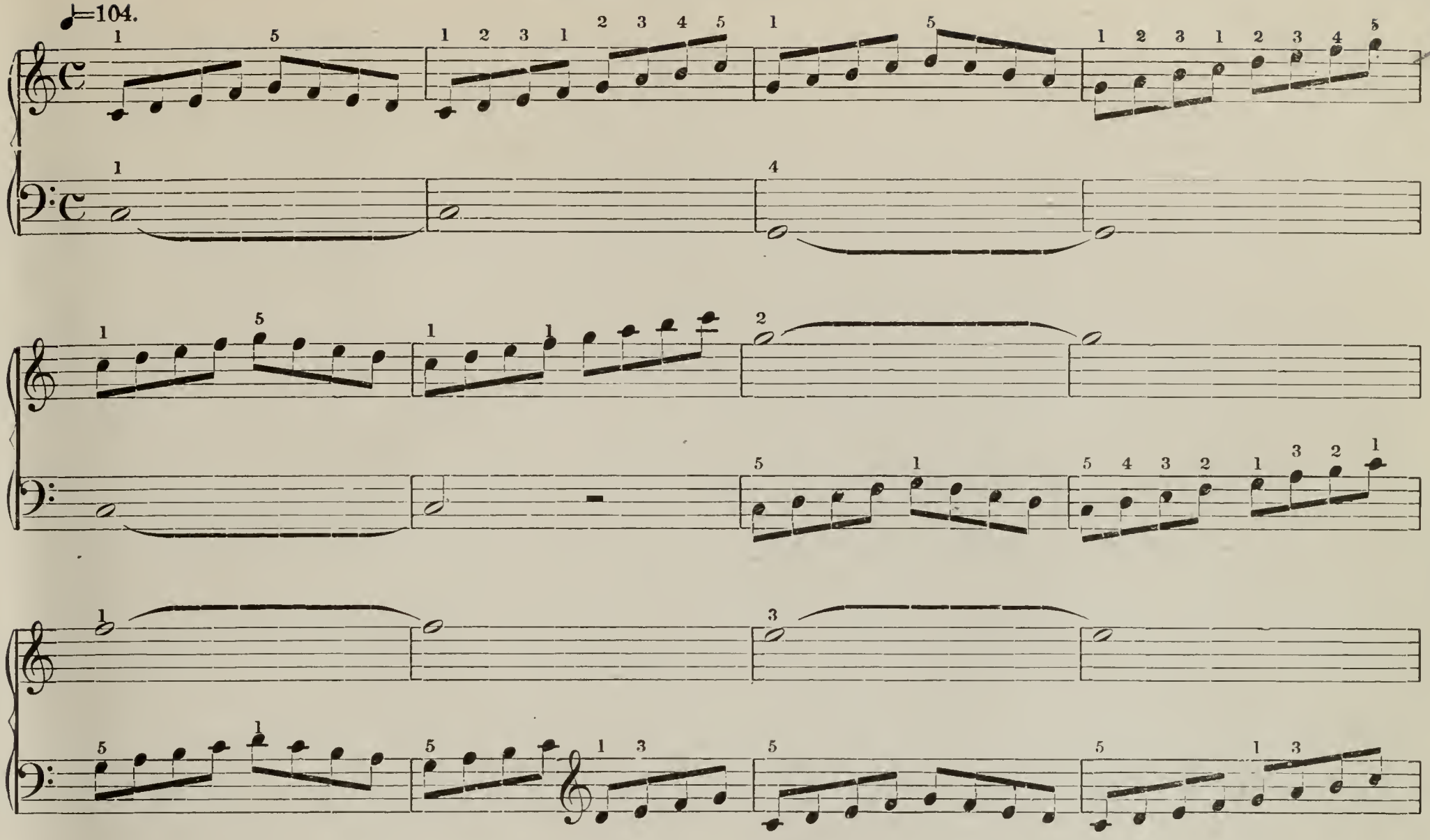
Count aloud evenly, or play with metronome.

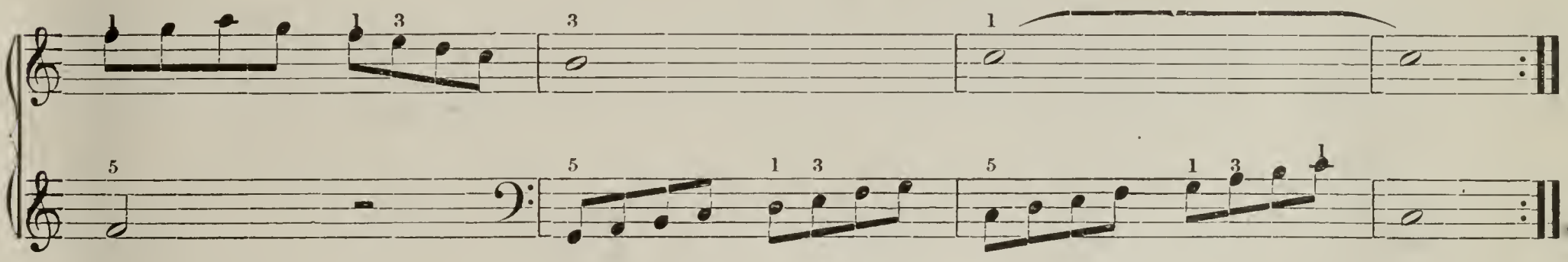


Watch the thumb.



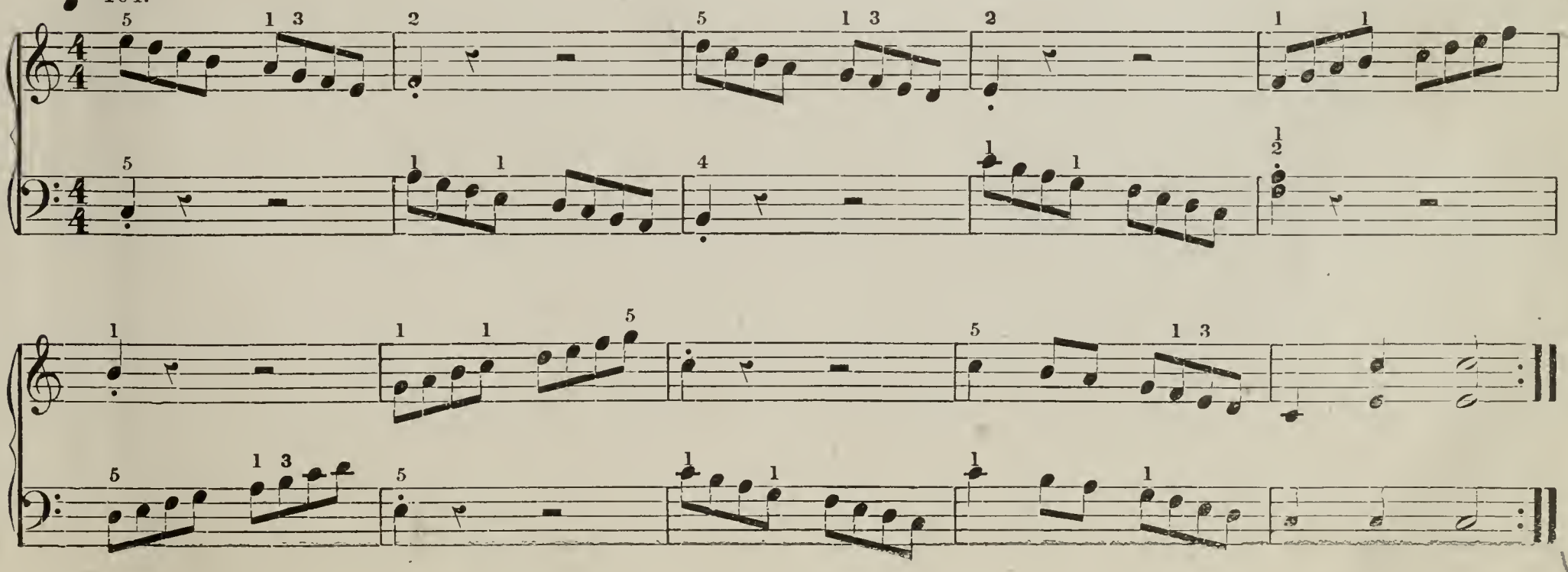
♩=104.



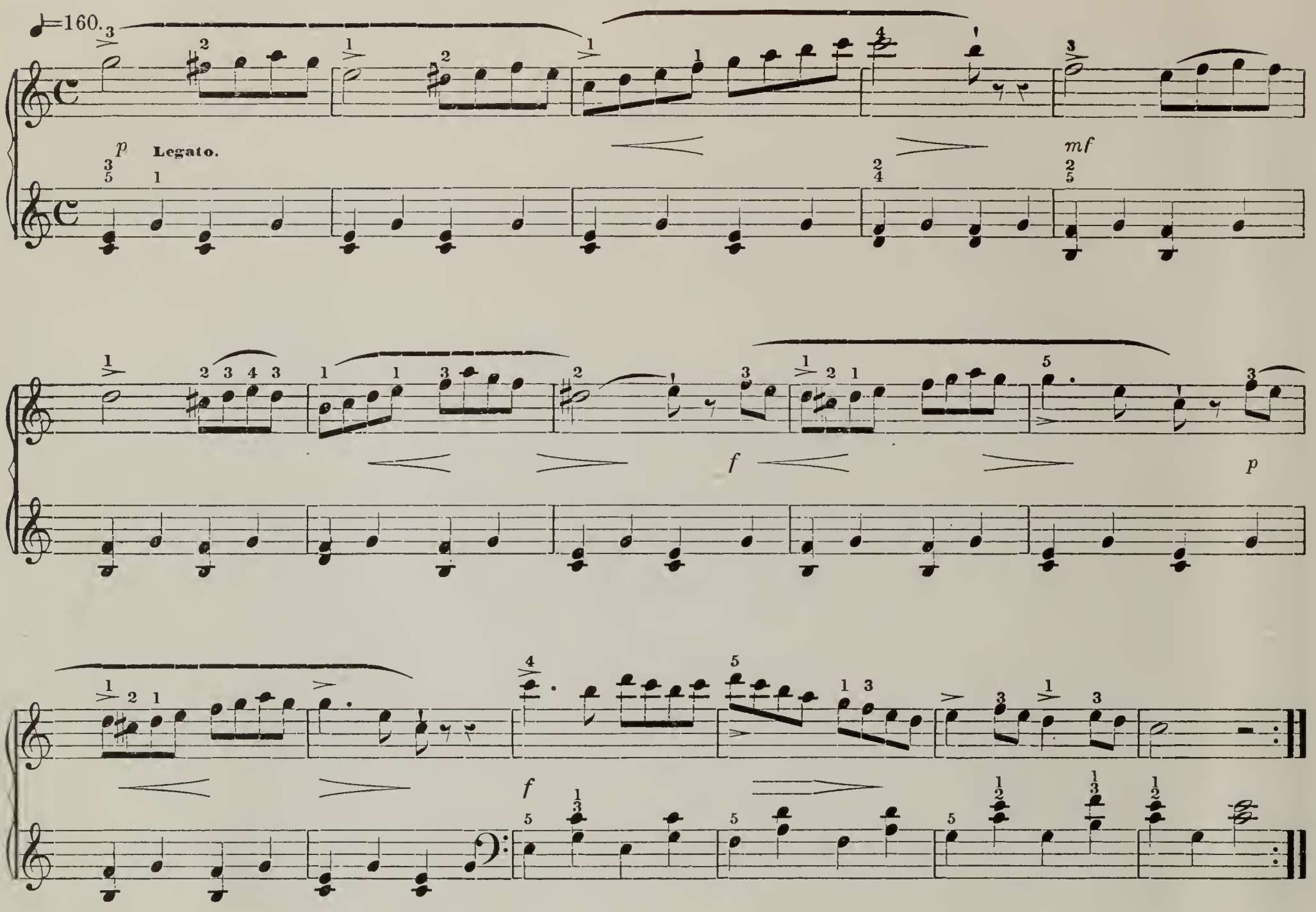


No. 2.

♩=104.



VACATION RONDO.

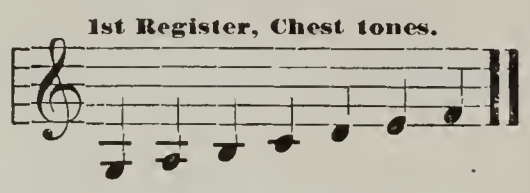


Scale Exercises for the Voice.

The voiee has three distinct tones, elassed under Registers, as follows:

1st. Chest Register:—the ehest tones, whieh in ordinary voiees extend from low G to F, thus:

1st Register, Chest tones.



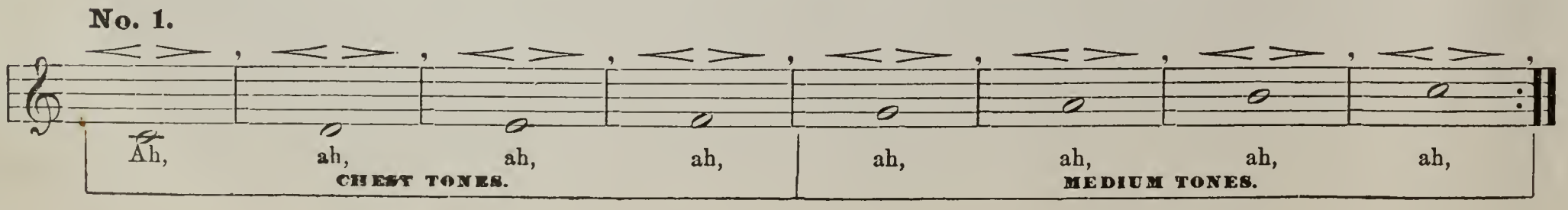
2d. Medium Register:—the falsetto tones extending from G to D, thus: 2d. Register, falsetto tones:

3d. Head Register:—the head tones, extending above D to the highest limit of the voiee.

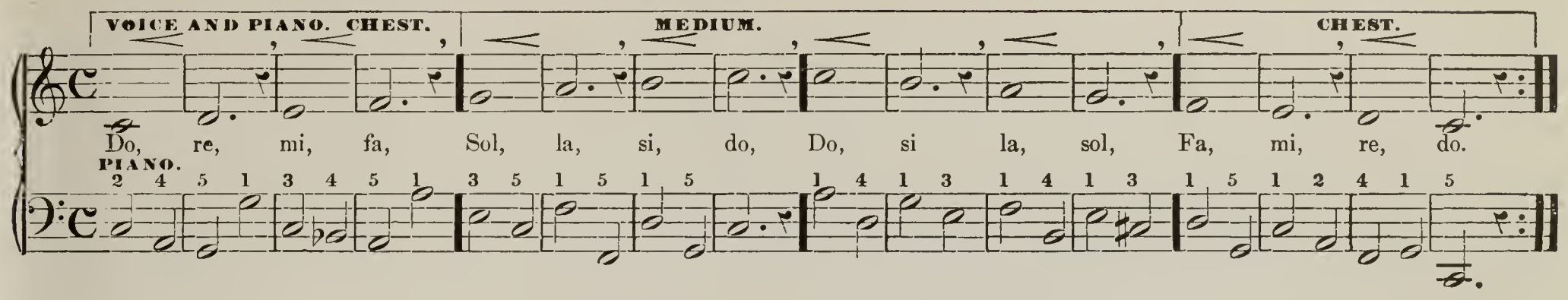
The Chest sounds are produeed by exhaling the breath freely, in sueh a manner as not to strike against any part of the mouth on its passage; the medium sounds by direeting the breath against the teeth.

Practiee No. 1 and 2, fifteen minutes daily in following manner: Head ereet, shoulders baek, take a full breath; commenee the tone softly, increase <, then diminish >, allowing the breath to eseape gradually and smoothly. Give the tones out pure and elear. Change from chest to medium register when directed.

No. 1.

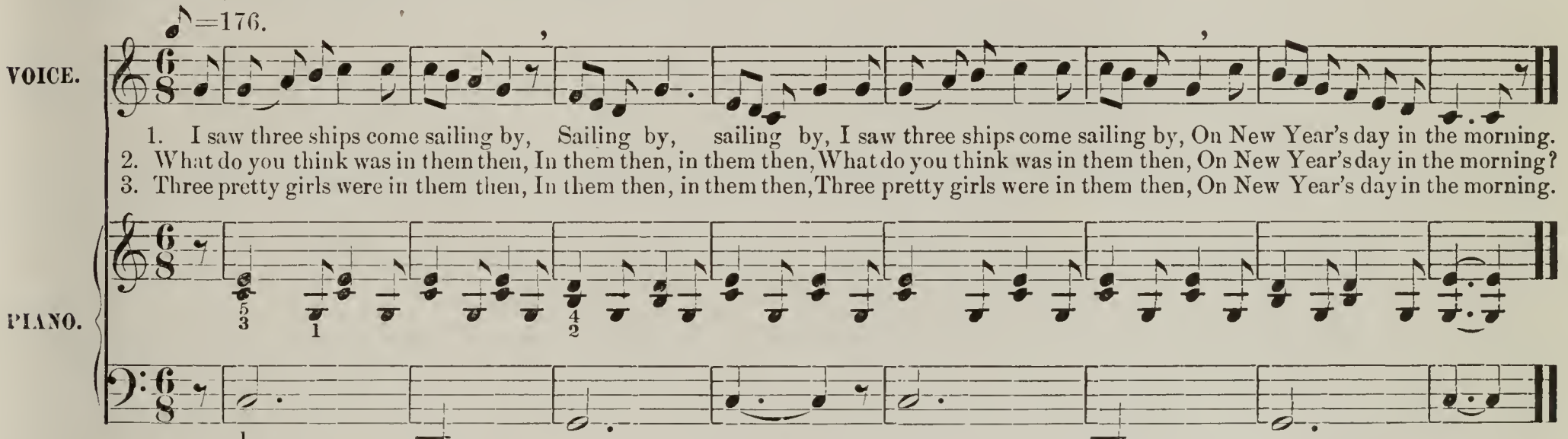


In vocal music the degrees of the scale are named Do, Re, Mi, Fa, Sol, La, Si. Sing the syllables under the notes. Observe the chest and medium tones. Take breath at the comma , .



SAILING SONG.

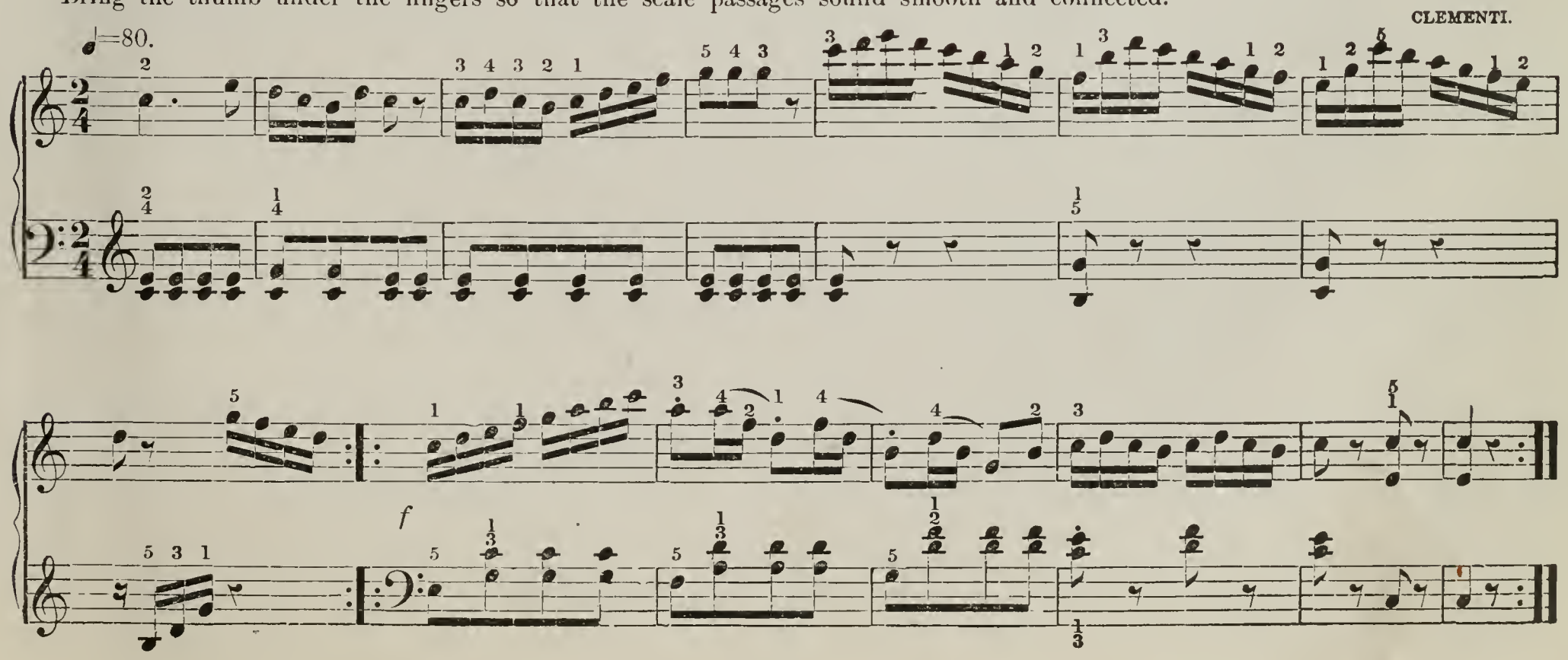
Sing in an easy, natural manner. Do not force the voice.



Review carefully each day. Have every lesson perfect, and faithfully follow the directions of your teacher. Remember that it is not the number of pages passed over, but the thorough manner in which these are learned, that makes the player.

Allegro Movement.

Bring the thumb under the fingers so that the scale passages sound smooth and connected.

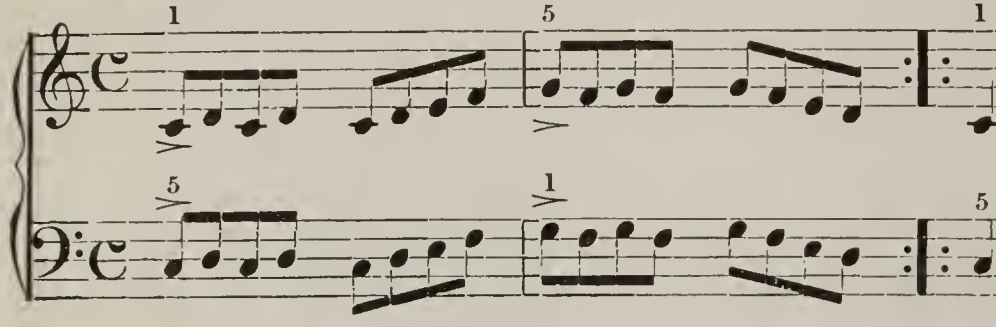


LESSON XVIII.

Commit to memory the following exercises, and practice daily with care and attention, remembering all the rules for position and touch. At least half of the daily practice should be spent upon these studies; at first with each hand separately and slowly, with a firm, sound, elastic touch, holding the fingers quietly, but without rigidity over the keys. The thumb must be already passed under the fingers before it has time to strike its note, and not merely when its turn comes, for otherwise a jerk may easily occur. Vary the power and rapidity, softly, powerfully, slowly, then quickly, according to the capability of the fingers.

Daily Technical Studies.

No. 1.



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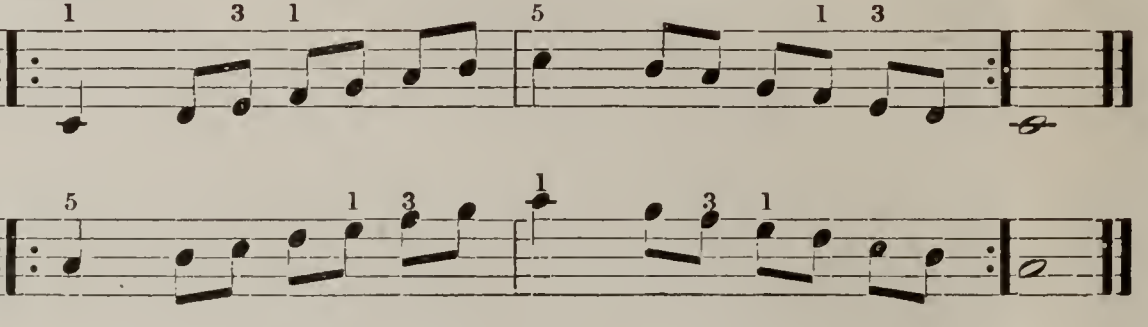
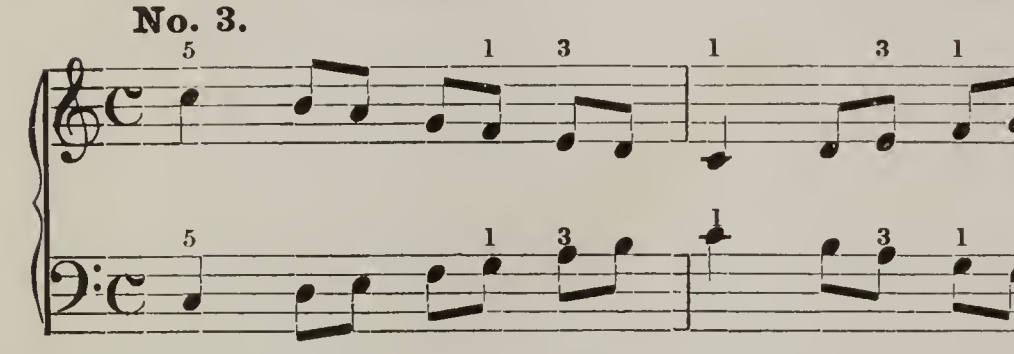
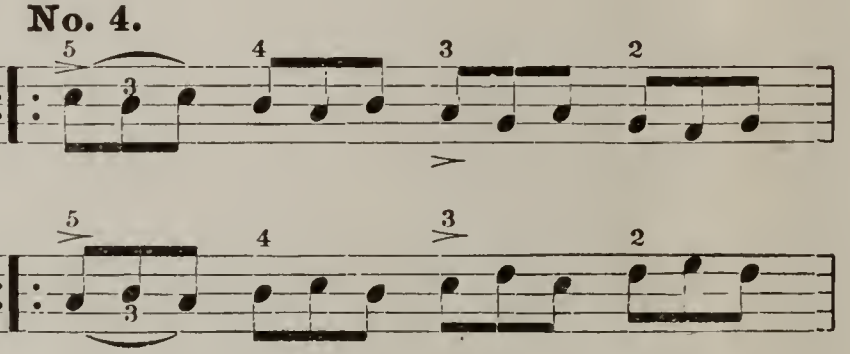


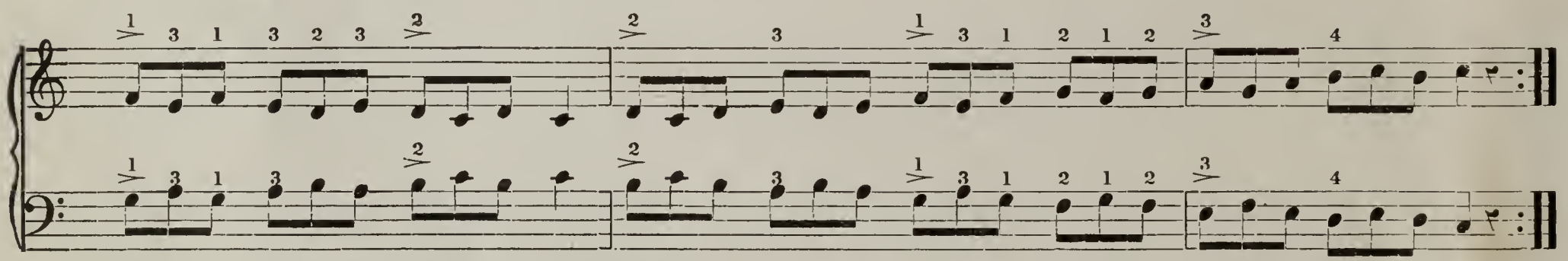
Play with the metronome or count aloud. Mark the rhythm and accent.

No. 3.

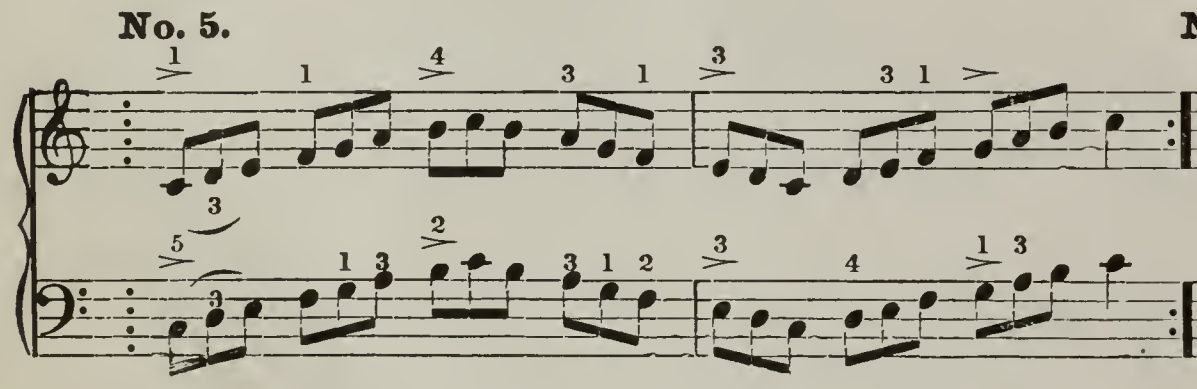


No. 4.

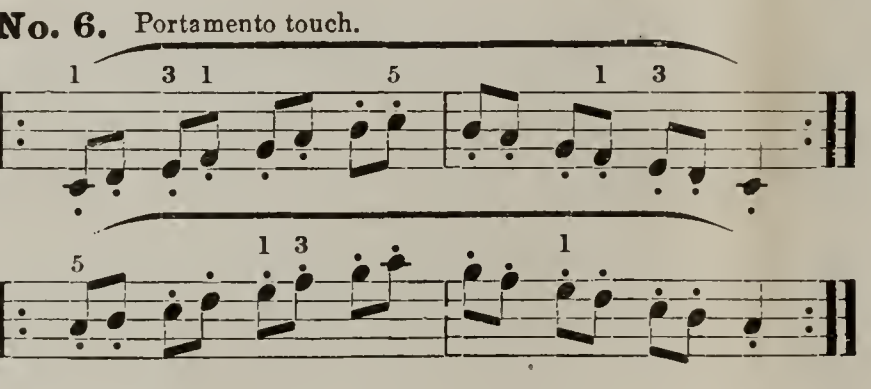




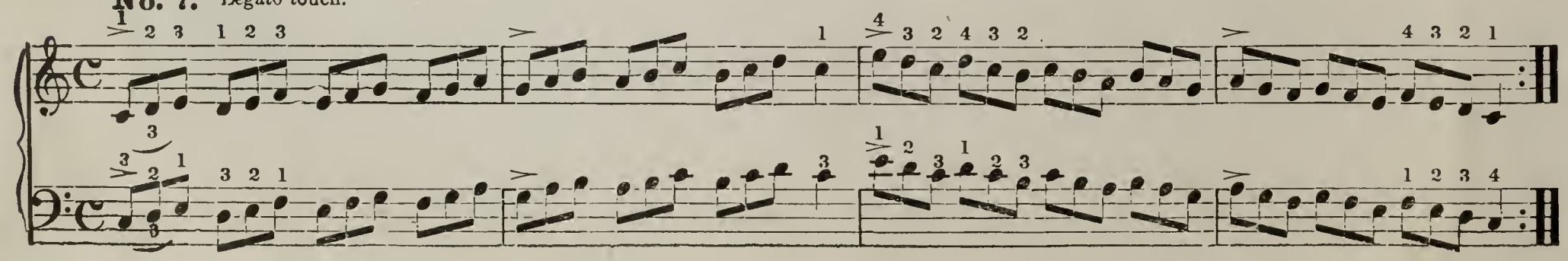
No. 5.



No. 6. Portamento touch.



No. 7. Legato touch.



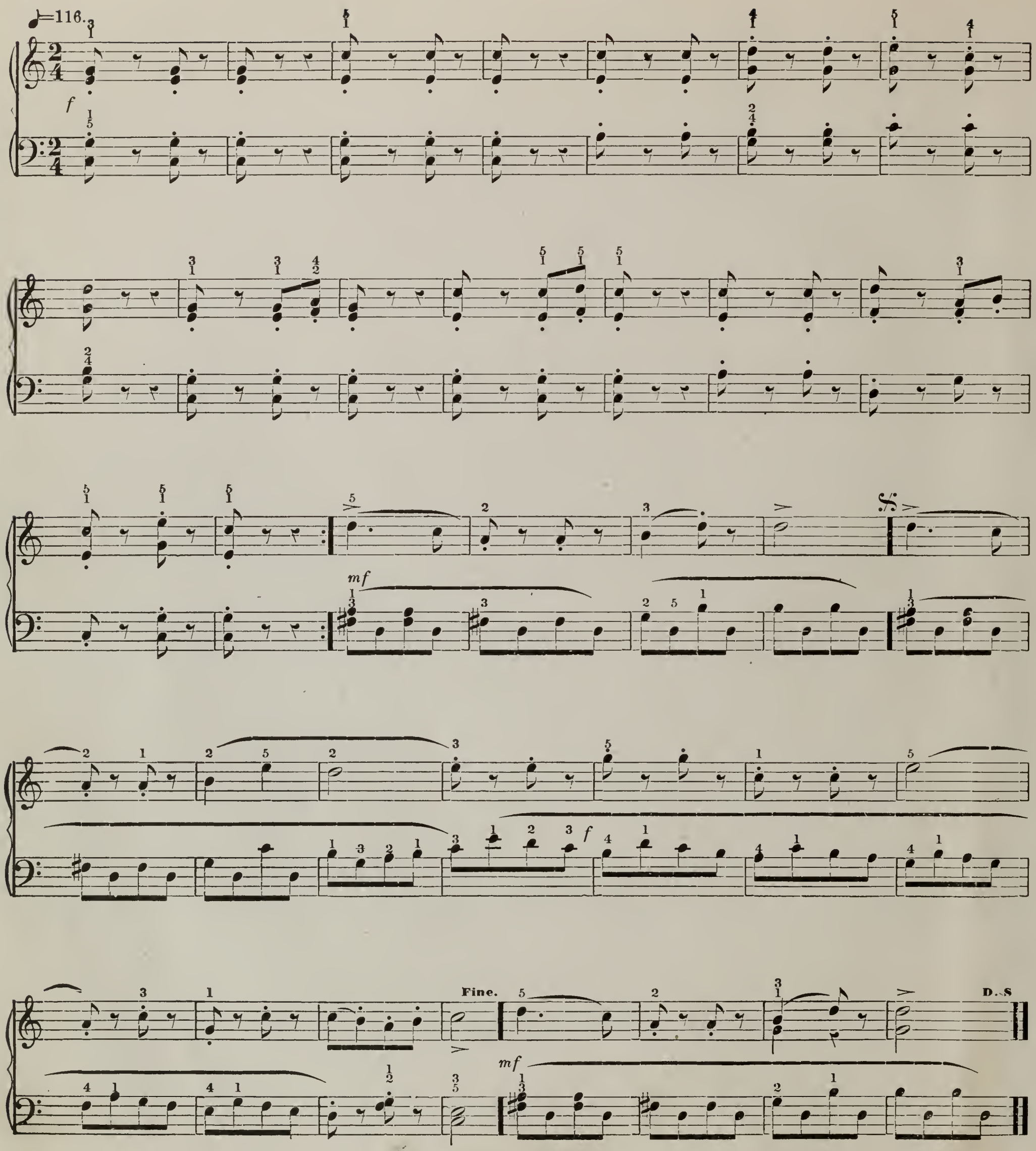
For explanation of appoggiatura see page 182.

♩=100.

Legato.

Scale Variation.

♩=112.



NOTE TO TEACHER.—If you wish to extend the scale studies in C, before proceeding to other keys, we would recommend the following: Elementary Studies, Op. 163, Köhler, including several scale forms in C; 101 Preparatory Lessons, Op. 261, Book I, Czerny, including Technical Studies of scale and five fingers; Sonatine, Oeuvre 4, No. 1, H. Lichner; and Les Etoeles D'or Valse, L. Streabbog; good for recreations.

Formation of the Major Diatonic Scale.

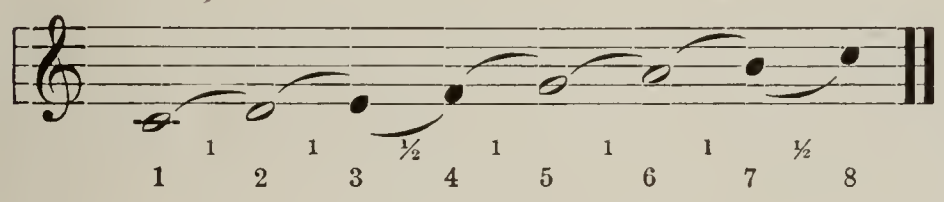
The scale which you have been studying in the preceding lesson is the Major Diatonic Scale. It is a series of eight sounds or steps, from C to C. In this series are five whole tones and two semitones.

The whole tones occur between 1st and 2d degree of the scale, 2d and 3d, etc. Thus:

C D——D E——F G——G A——A B—
1 2 2 3 4 5 5 6 6 7

The semitones between E F——B C—3d, 4th and 7th, 8th degrees.
3 4 7 8

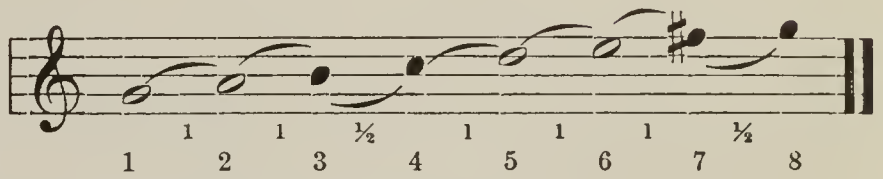
Ex:



A scale may commence upon any one of the twelve keys in the octave by using the sharps or flats required to produce the above order of tones and semitones.

For Example: Commence the scale on G. Thus:

G Scale.



The whole tones must occur between

G A——A B——C D——D E——E F♯—
1 2 2 3 4 5 5 6 6 7

The semitones between B C——F♯ G.
3 4 7 8

Why is F♯ used in the Scale and Key of G?

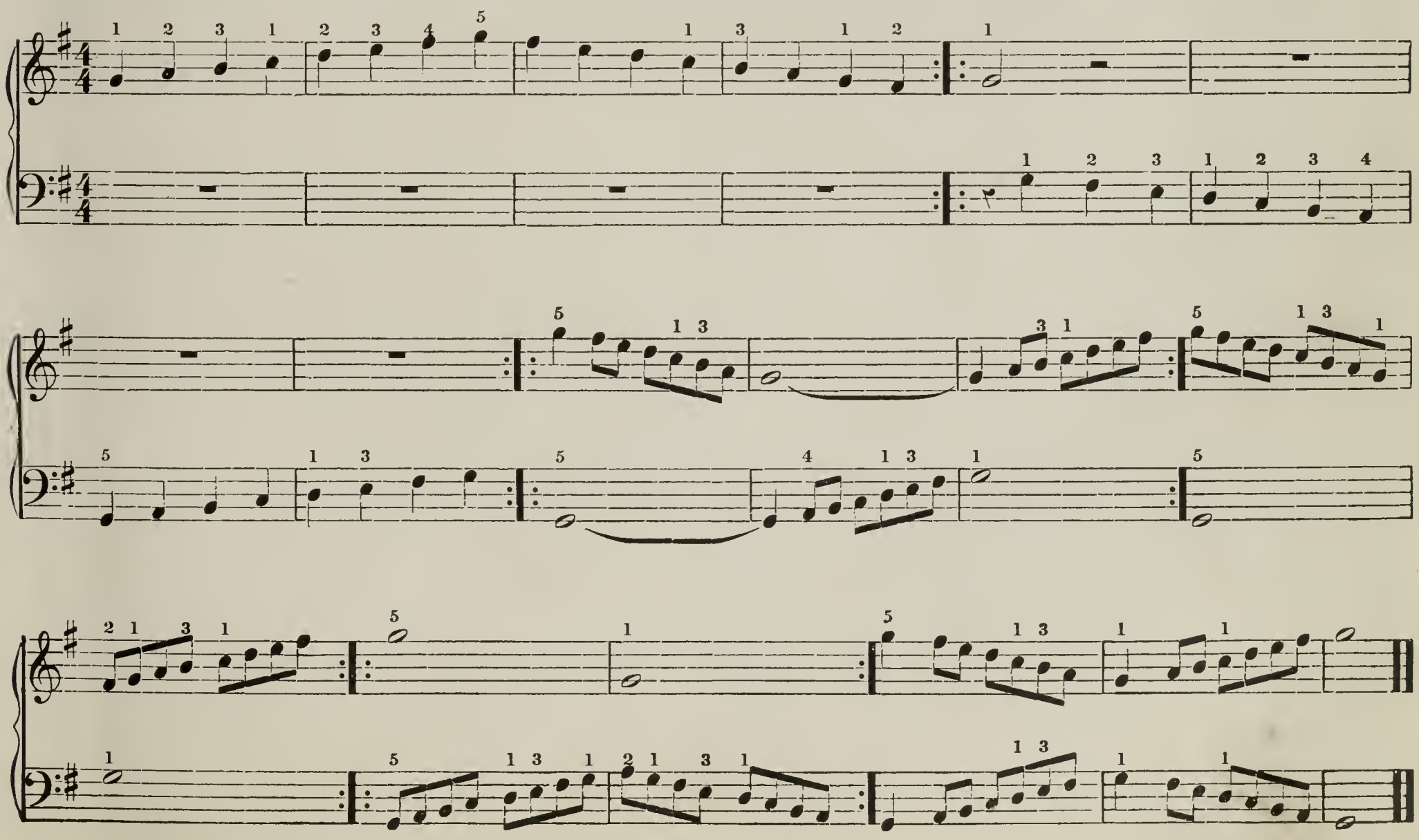
Commence a scale on each white key in the octave and see if you can find the sharps or flats required to bring the tones and semitones in their proper places.

Scale of G Major.

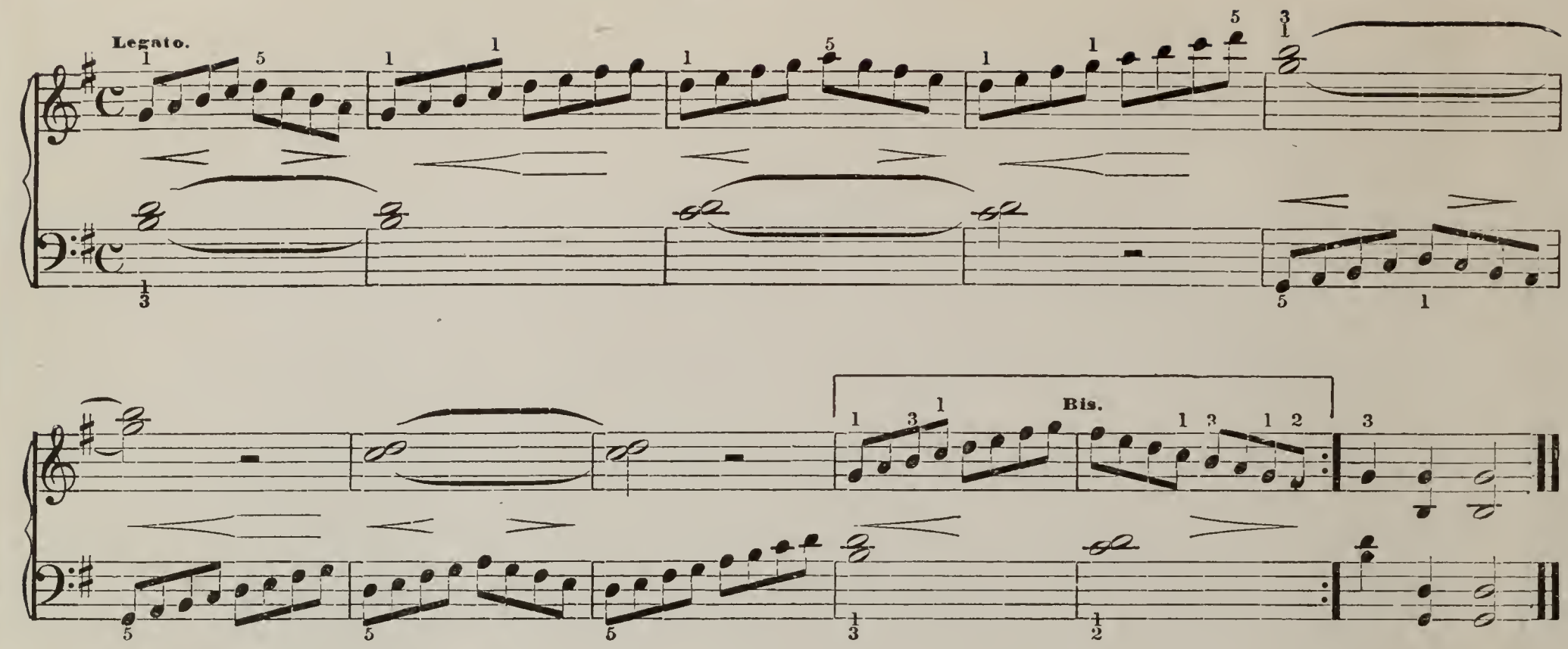
Key-note G. { G A B ½ C D E F♯ ½ G } Signature F♯.
1 2 3 4 5 6 7 8

You now play the same scale as in preceding lesson, with same fingering, and order of tones and semitones, only it is transposed from C, into the Key of G.

Observe carefully the rules for scale practice. Count aloud, and play in exact time. Curve the finger on the black key.

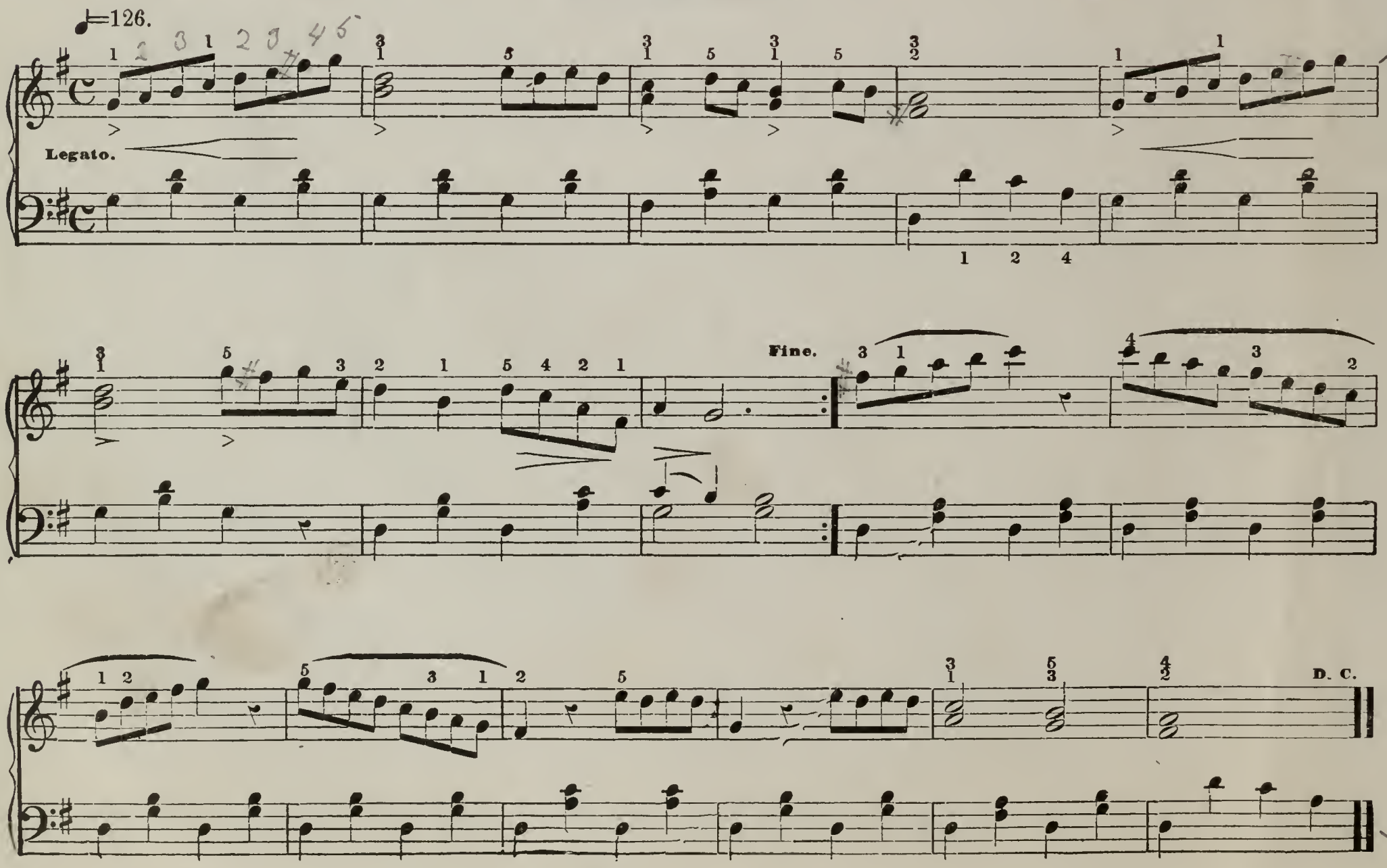


Scale Étude in G.



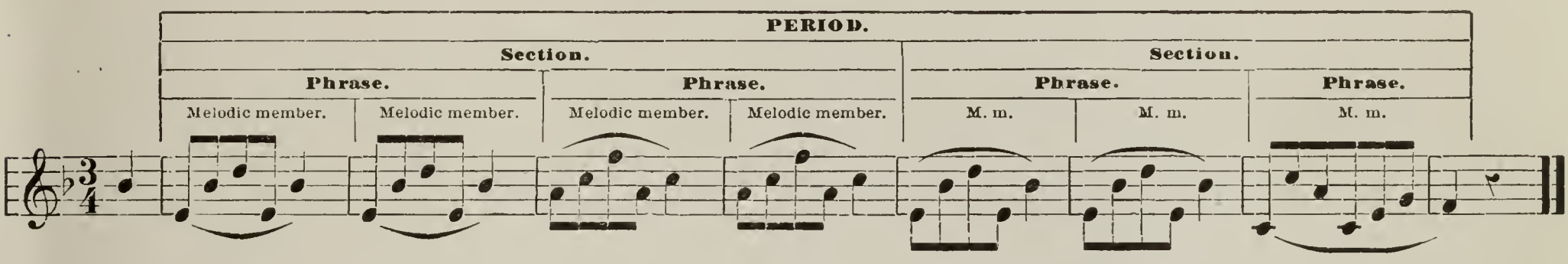
Bis, means twice. Play the two measures twice over. All the scale studies should be memorized and practiced daily. Many of the recreations should also be played without the notes after learning perfectly.

Recreation in G.



Melody, like speech, is formed of periods. The period is formed of phrases, and the phrase is divided into melodic members or motives. Eaeh period has a eonelusion or long repose, whieh is ealled a perfect eadence; it is like the full stop or period of speeeh. Each phrase has a less eomplete repose, whieh is ealled a half eadenee; it is like the semi-colon of speeeh; and, finally, each melodie member has a small repose, whieh is ealled a quarter eadence, and which may represent the comma of speech.

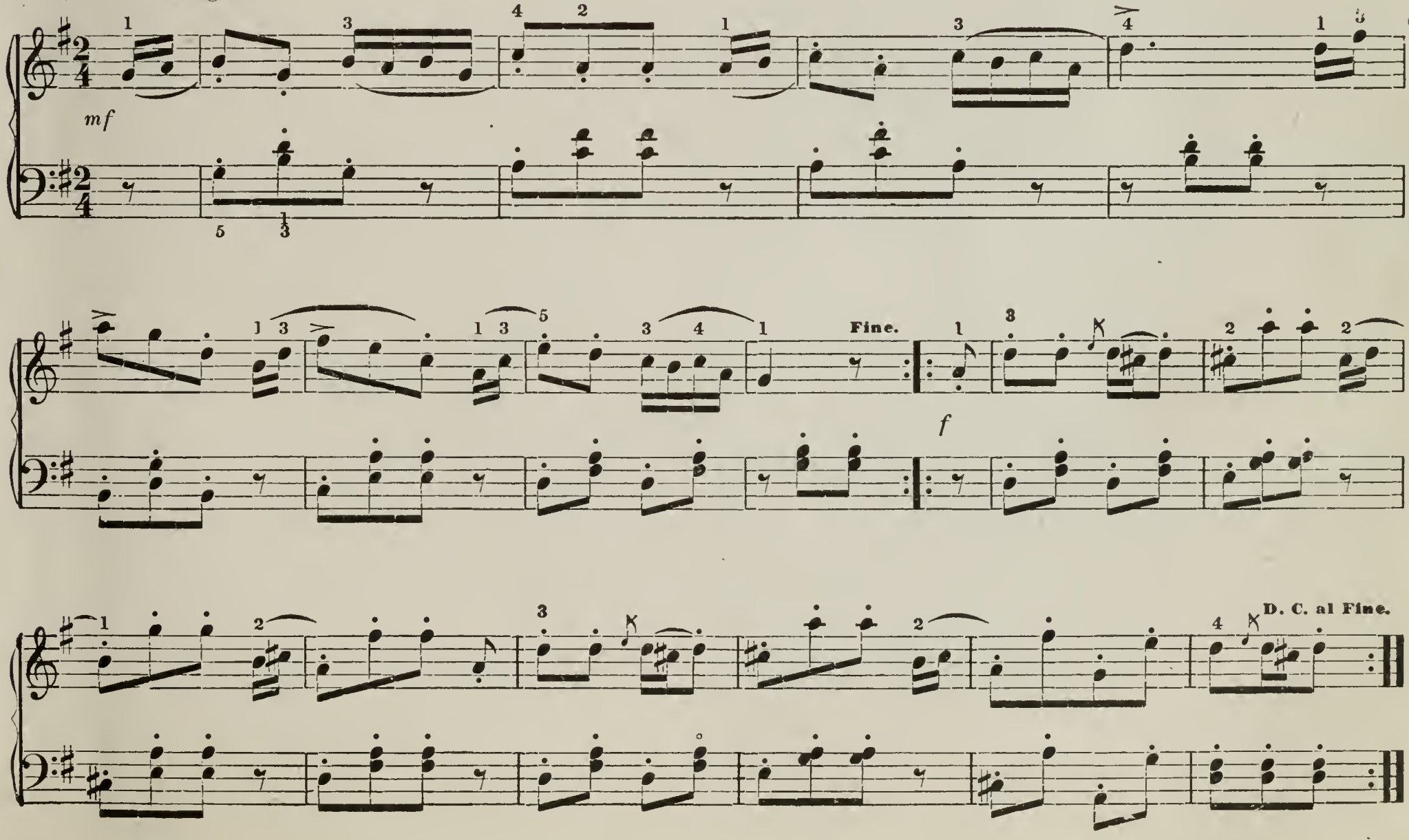
The simple period eontains, as a rule, eight measures in slow, or moderate time, and sixteen in quiek time; though these lengths are often varied. It consists of two similar seetions (or halves), and eaeh of these seetions, again, consists in general of two phrases, making four phrases in the period. As a rule, two of these phrases are entirely, or very nearly alike, and the other two correspond or answer to eaeh other.



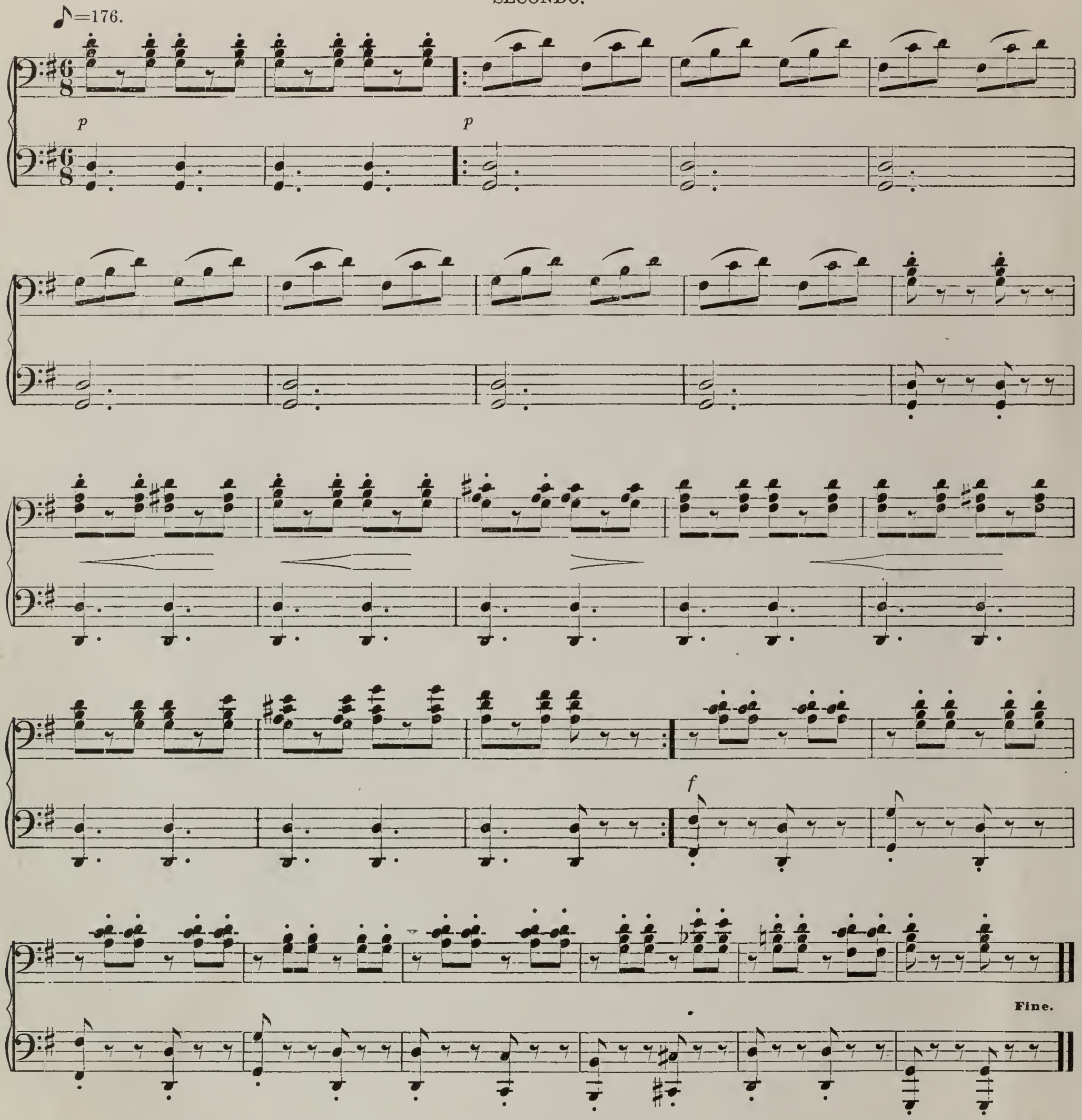
Reading without the pauses would be quite unintelligible; so playing or singing, without making the cadences perceived, alters the meaning of the phrases, and renders musie unsatisfaetory to the ear.

SUNSHINE POLKA.

Staccato toueh. Point out the phrases, sections and periods.



SECONDO.



Equality of Strength.—In practicing the scales, all the fingers must strike their appropriate keys with *perfect equality of strength.* No one tone ought to sound in the smallest degree louder than another, whether it be struck with the thumb, first, second, third or fourth finger.

Every note should be struck in exact time, and held down until the next one is struck; and the passing of the thumb under the fingers, and the fingers over the thumb, should be so imperceptible that the tones follow each other like an even, unbroken chain of sound.

PRIMO.

♪=176. Staccato touch where dots occur, legato at the slurs.

8va.

8va.

8va.

Stacc.

8va.

8va.

Fine.

RULES ON ACCENT AND PHRASING.—Of two slurred notes, the first has the accent and the second is more or less short, requiring a light raising of the finger or hand to indicate the comma pause.

The same rule generally applies to the last of three slurred notes. Also the last note of a phrase is generally without accent.

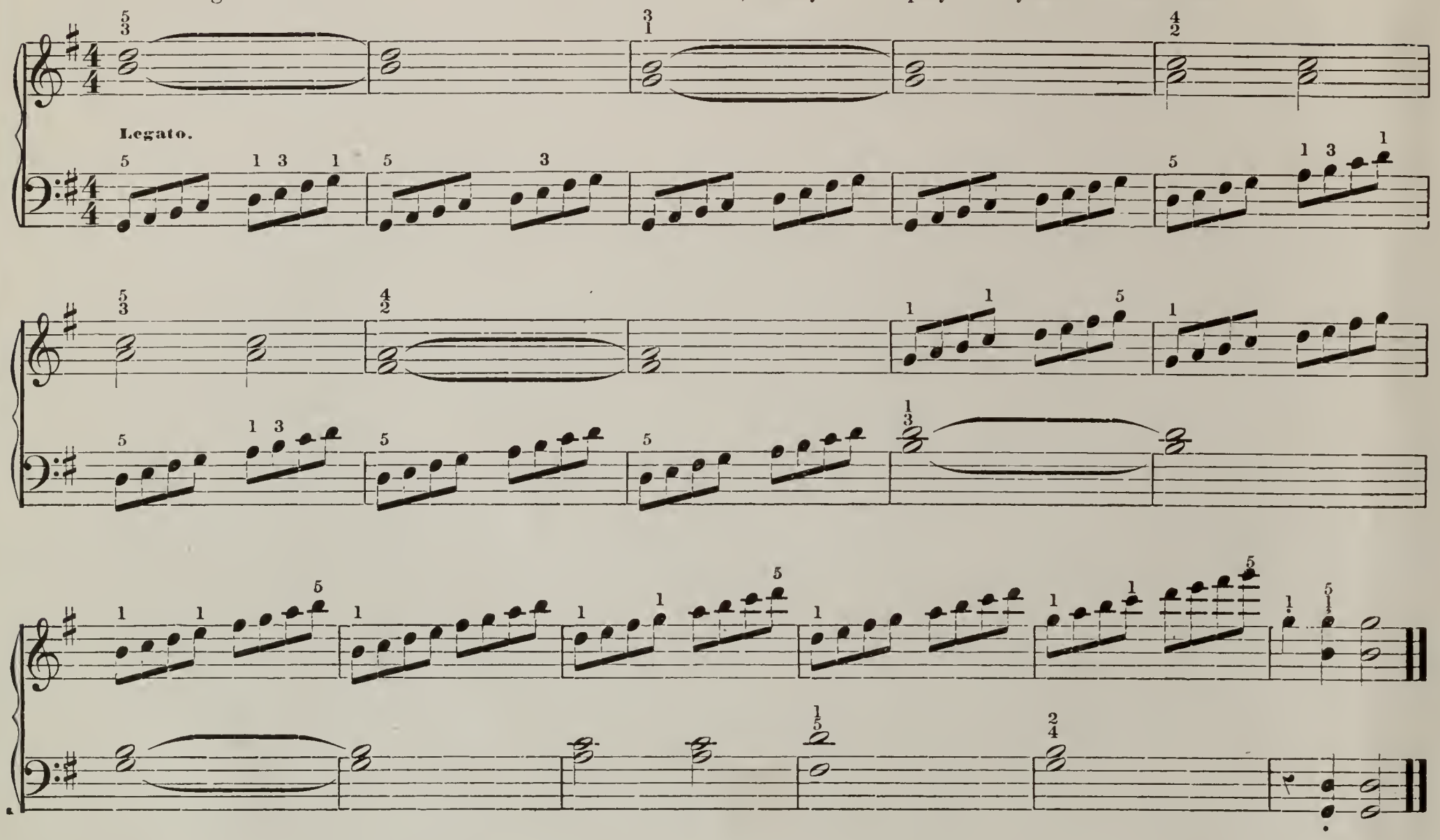
To accent the proper notes, and tastefully and clearly define the beginning and ending of the phrases and periods, the ear must closely follow the melody, and learn to feel the rhythmical movement.

LESSON XX.

Never commence a new lesson, until all the preceding ones are thoroughly learned and understood.

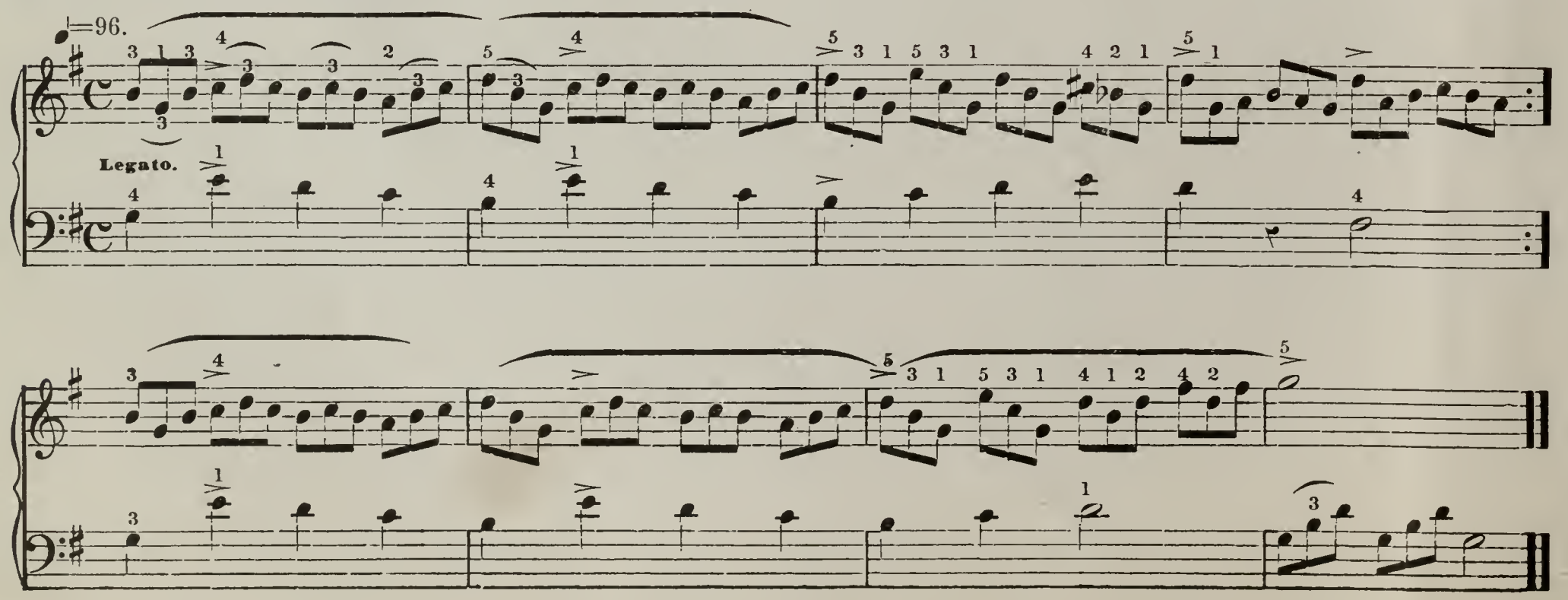
Second Étude in G.

What is the signature and time? Practice with the metronome, then you will play evenly and in exact time.

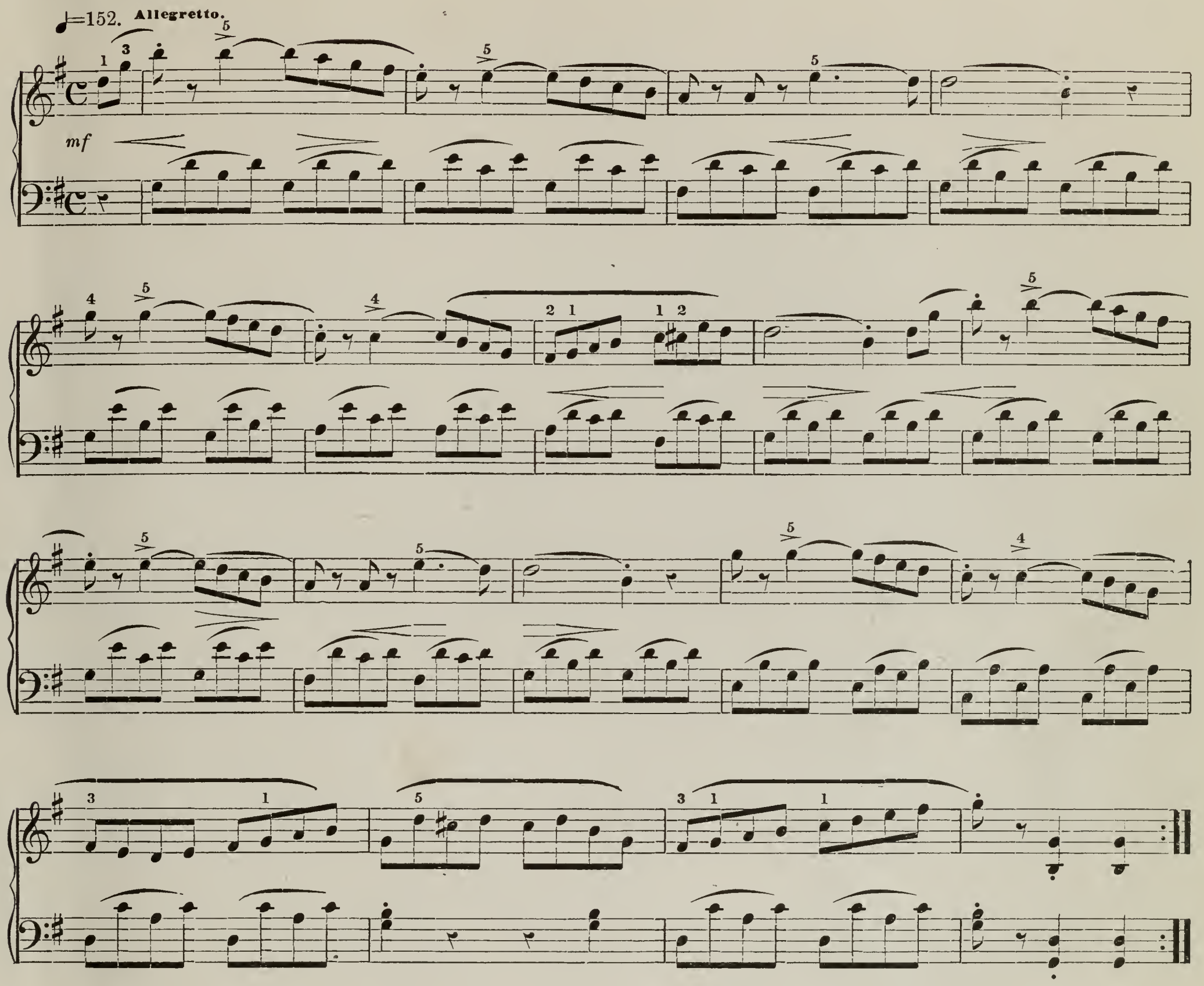


Technical Study in Triplets.

Observe the accents. Commit to memory and watch the movement of the fingers—their equality of strength, and independent action from the knuckle-joint only.

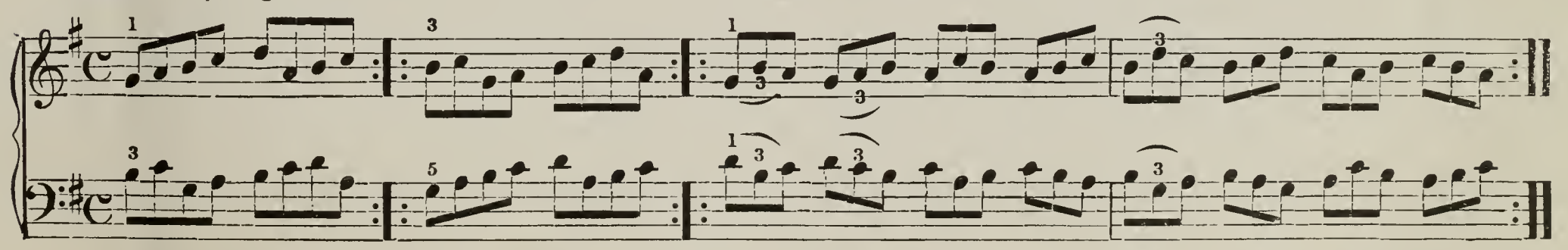


Practice of rapidly changing position of fingers over the keys. Point out the melodic members, phrases and periods. Accent the notes marked thus: > and connect all those within the slur, raising the finger from the key lightly and quickly at the staccato note, without accent.



Five Finger Studies.

Practice daily, legato touch.



For further recreations in G, we recommend: Harvest Song, Oscar Lowell; Deitcher's Dog Waltz, Sep. Winner; Fairies' Dream, J. Rummel, 4 hands; Weazel Waltz, E. Mack, 4 hands; Nos. 11 and 26, in Classics for the Young, Mozart.

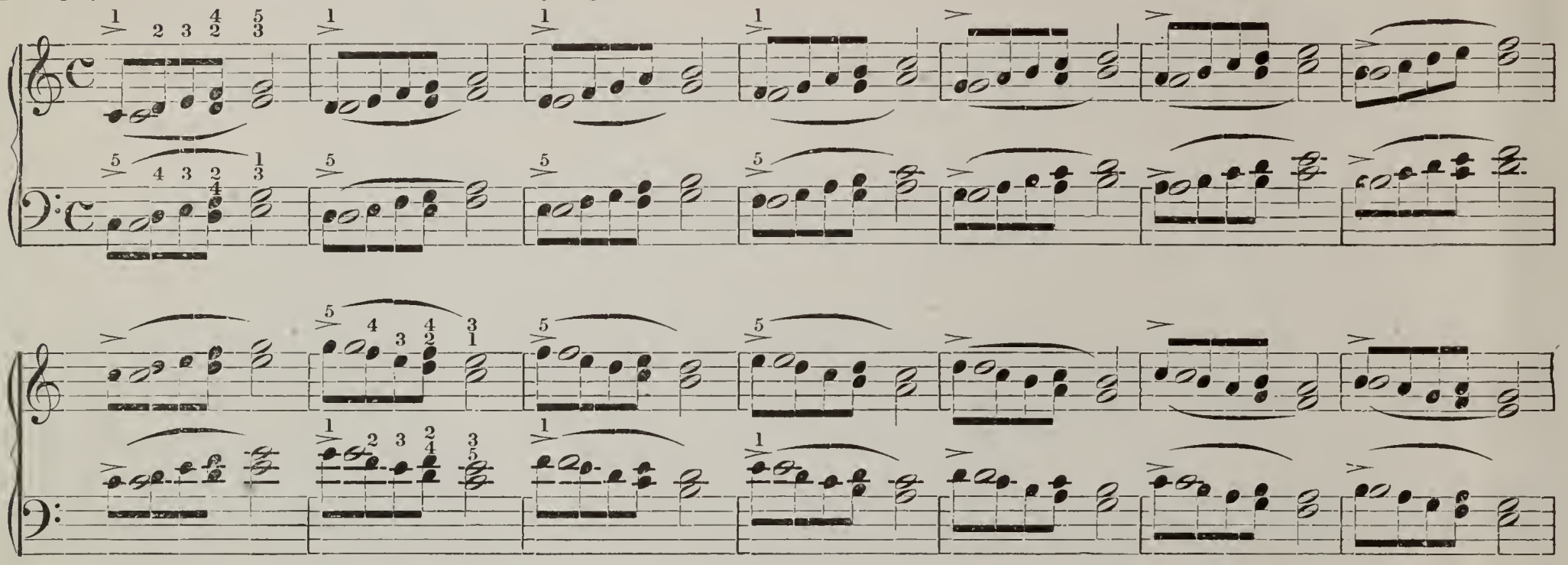
LESSON XXI.

Study of Thirds and Sixths.

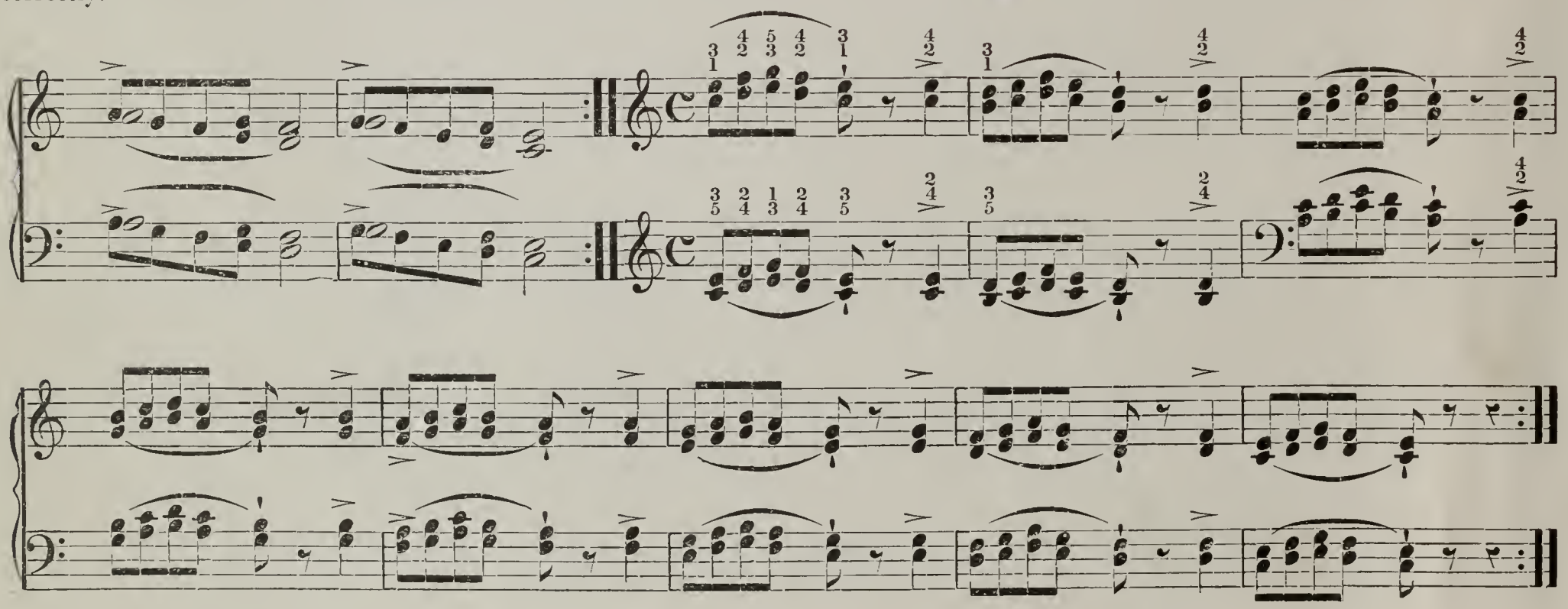
LEGATO AND STACCATO TOUCH.

Half of the daily practice should be given to the technical studies. They are the foundation of clear, rapid, firm execution. Commit to memory so as to give your entire attention to the finger movements. Practice first with right, then left hand.

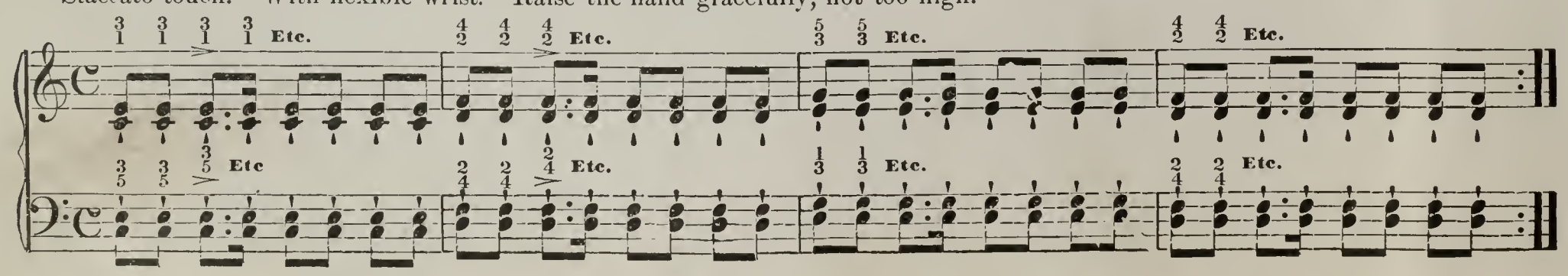
Legato touch. Play slowly. Hold the whole note the full time of the measure; but at the other notes take the fingers up promptly on time. Strike double notes exactly together.



In the following exercise staccato comes on the last note of each group, played short, without accent. Practice slowly and correctly.



Staccato touch. With flexible wrist. Raise the hand gracefully, not too high.



Wrist movement. Legato and Staccato touch.

♩=88.

f

Legato.

The Promenade.

Legato and staccato touch.

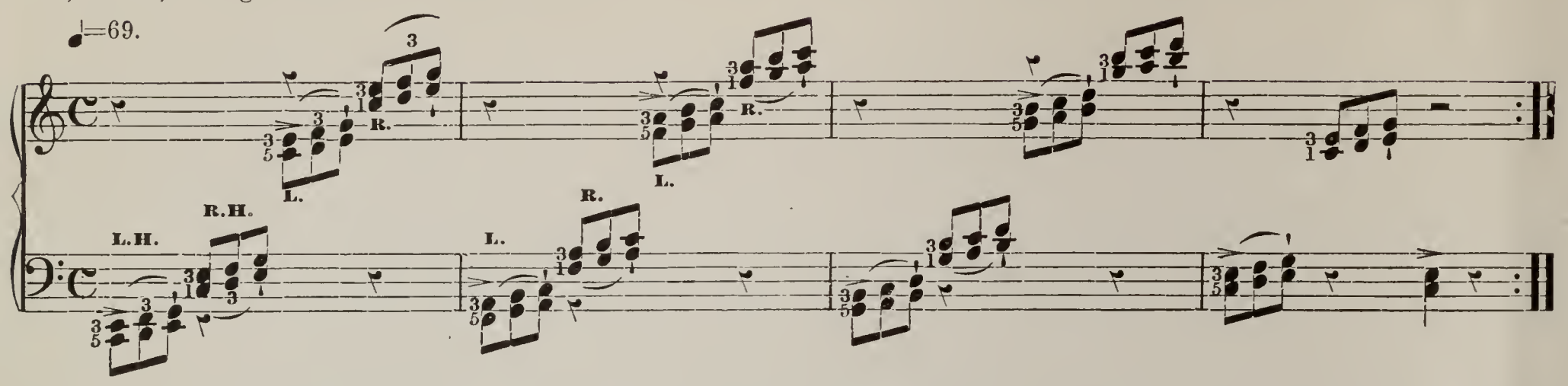
♪=176.

p *f* *p*

1st. 2d.

f

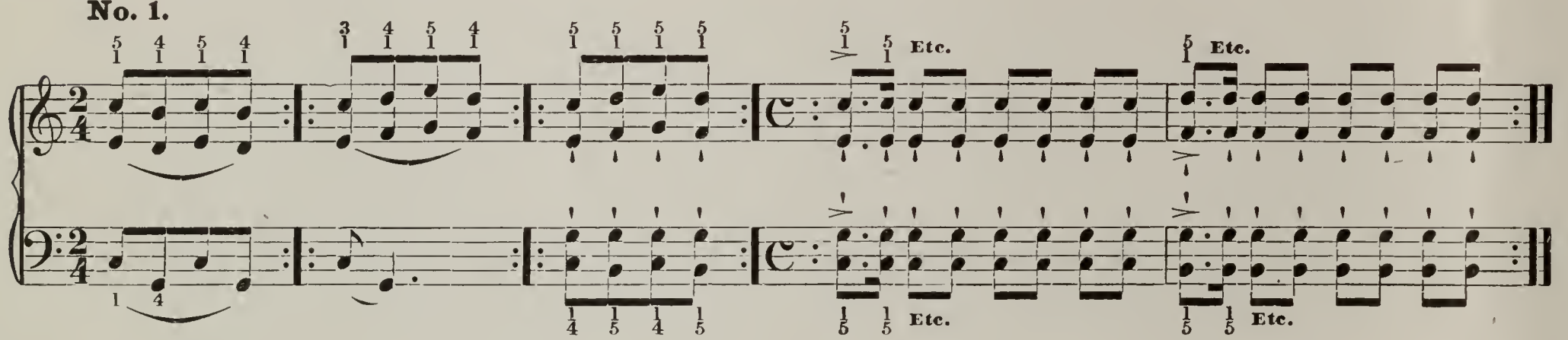
Play slowly at first, inereasing the speed to the time marked. Pass the hands lightly over each other. L. H. stands for left hand; R. H., for right hand.



Sixths—Legato and Staccato.

Legato; conneet the upper notes.

No. 1.



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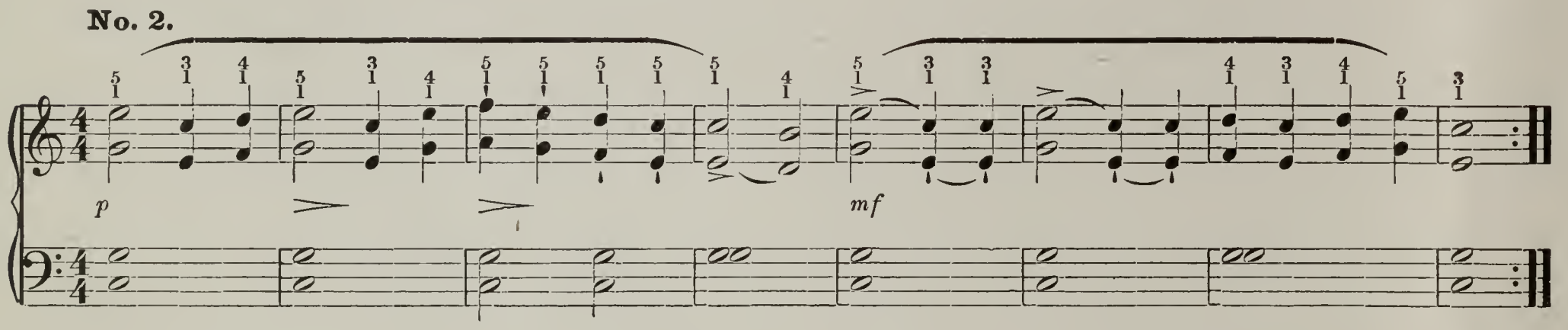
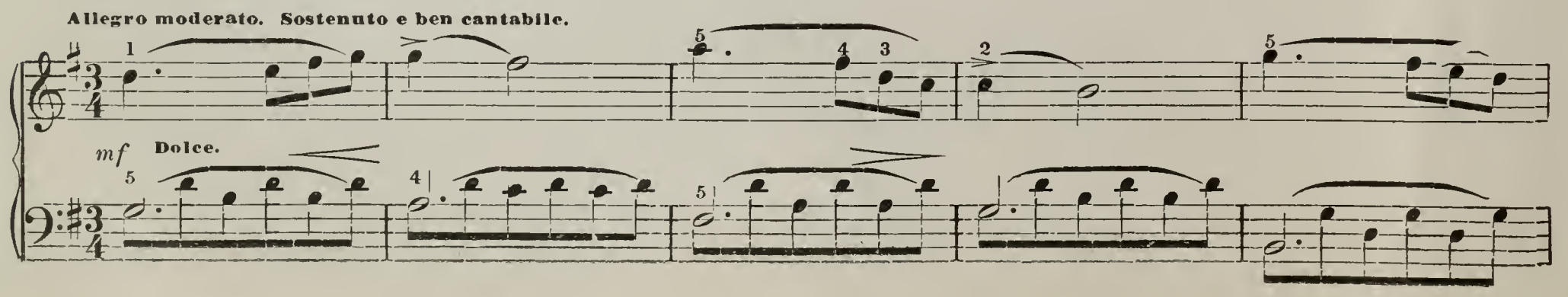


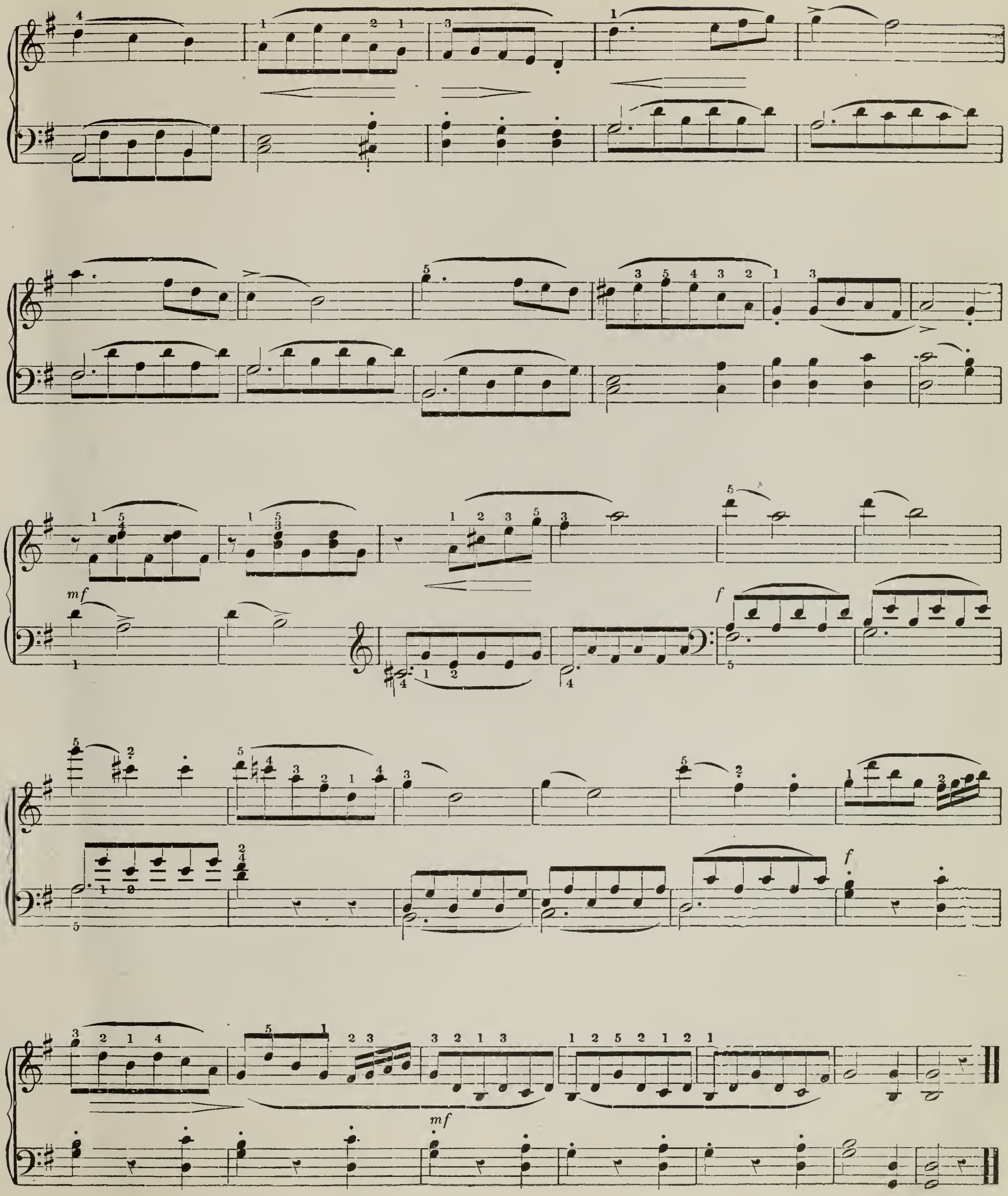
ARIE.

Left hand praetice of holding the bass note with other aeeompanying notes. Each dotted half note is held the full time of the measure, but give the eighth notes each their exact time, raising the finger promptly. Play the bass subdued, and melody prominent and sustained. Mark clearly the rhythm, aeeent and phrasing. For definition of all musieal terms refer to Musical Dietionary.

♩=126.

Allegro moderato. Sostenuto e ben cantabile.




mf
f
mf
f
mf

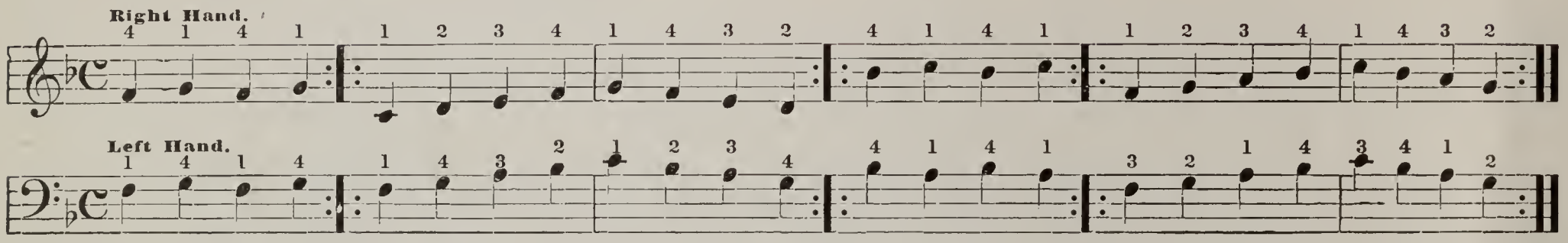
LESSON XXII.

Scale of F Major.

Key-note F. { F G A ½ B♭ C D E ½ F } Signature B♭.
1 2 3 4 5 6 7 8

Preparatory Finger Study.

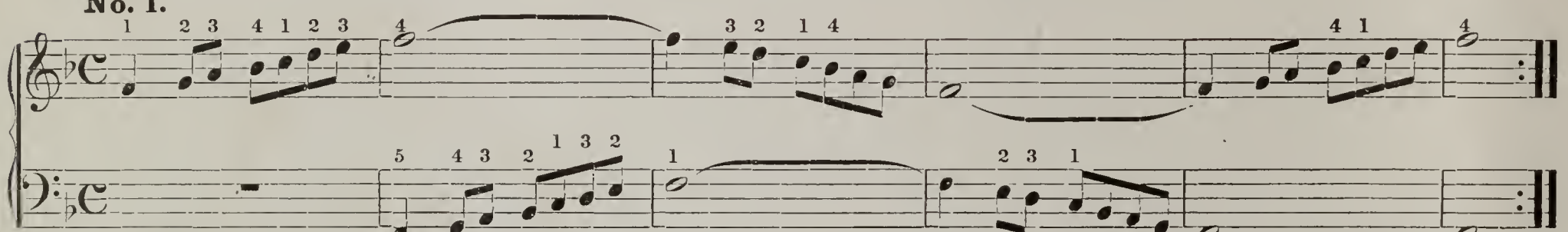
Practice of passing the thumb under the third finger, and third finger over the thumb. Observe the same rules given for second finger. Remember the B♭. Keep the hands steady.



Scale Studies.

The scale of C is here transposed into the key of F. What is the signature? Why is B♭ used?

No. 1.



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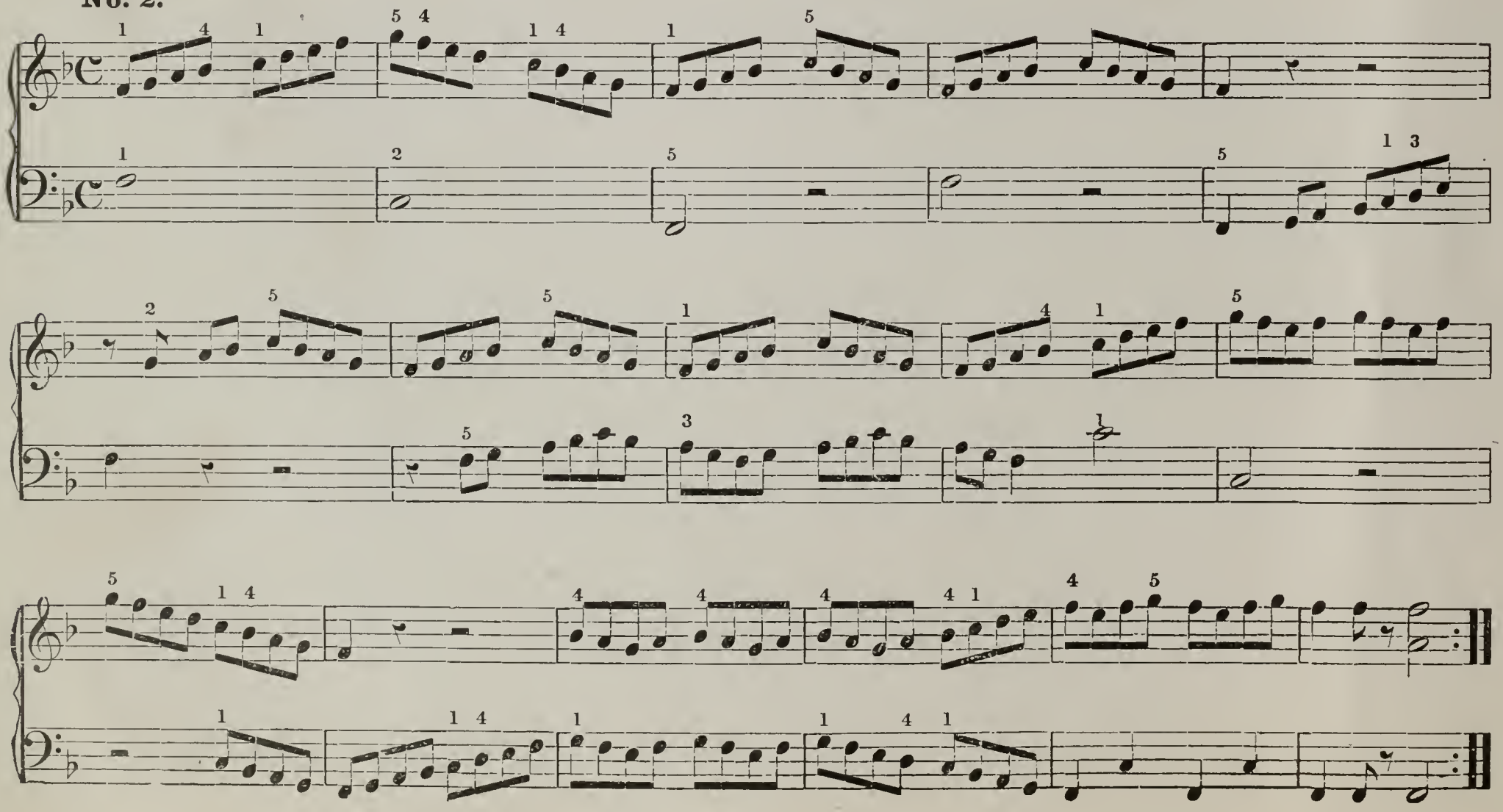
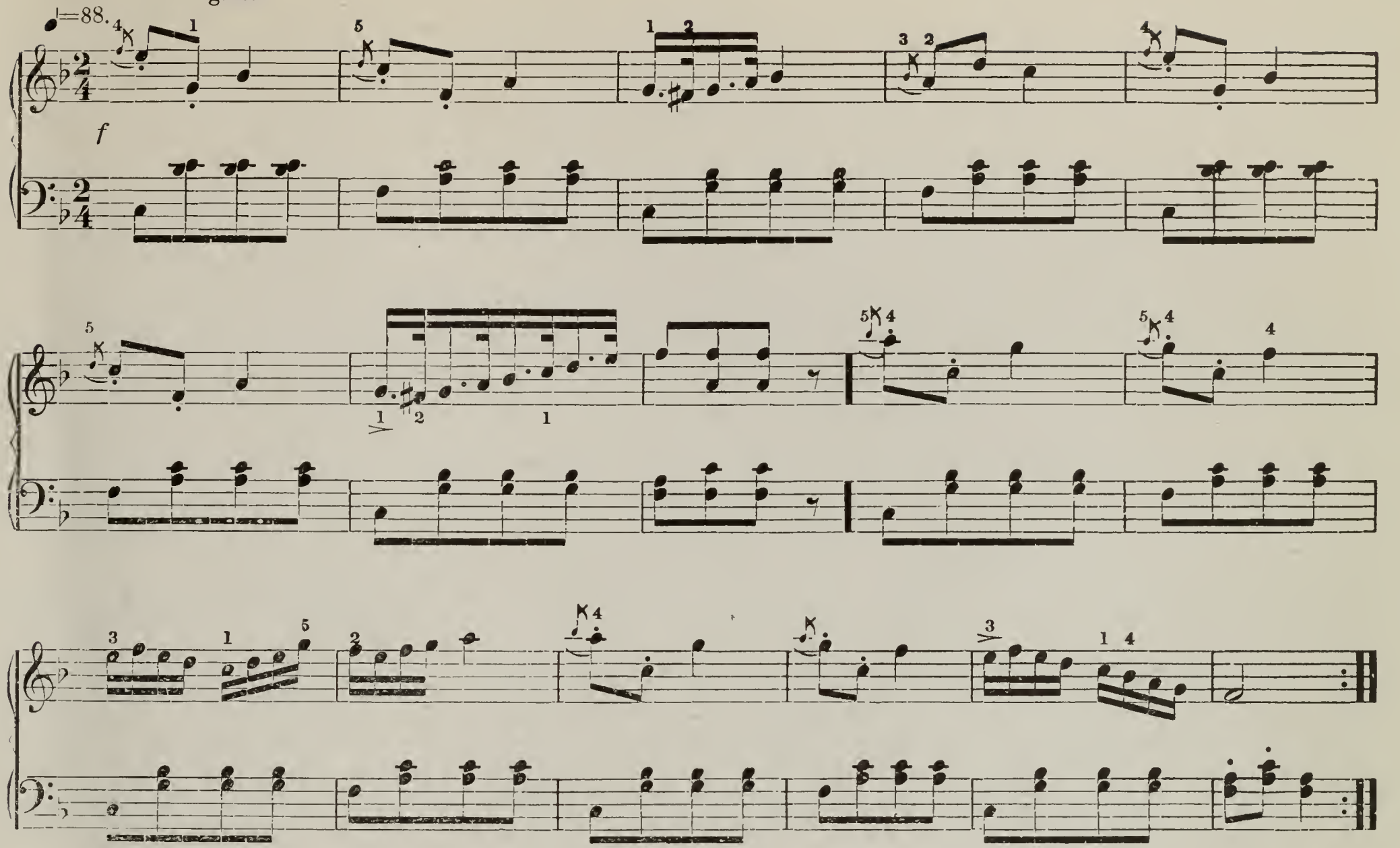
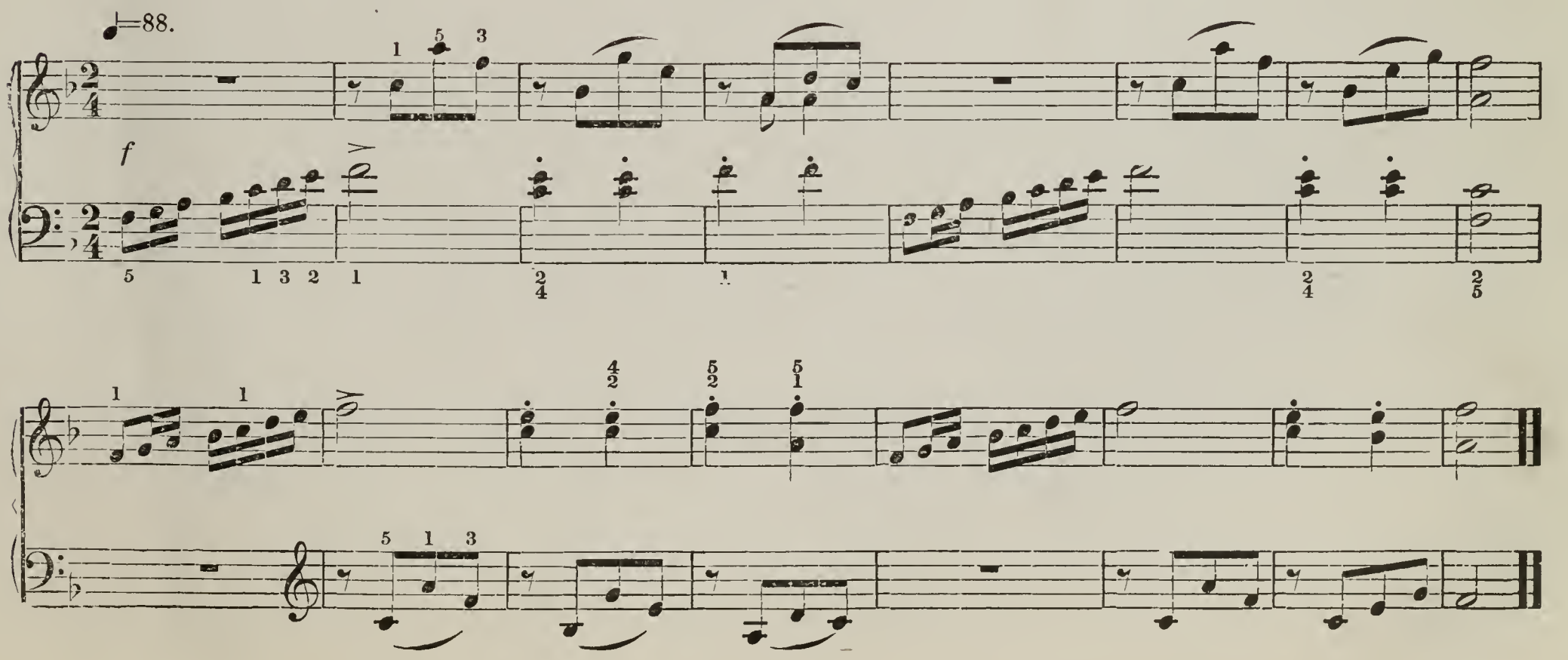


Staccato and legato.



In scale passages, be careful to allow the striking finger to remain on its key till the instant that the next stroke has descended, thus perfectly joining the tones, one to another, in a smooth, gliding manner.

Study in F.



There are four principal things to consider in the art of expression: 1st, sentiment; 2d, phrasing and accents; 3d, variety of tone; 4th, execution and touch.

Mere mechanical playing does not satisfy the ear. To this must be added warmth, feeling, coloring, to interpret the thoughts and sentiments, which are as plainly expressed in music as in language. In every composition are marks of expression *f*, *p*, cres, dim, dolce, staccato, the slur, etc., which are of great assistance, and should be observed with the same exactitude as the fingering, time, signature, etc. Explanation of embellishments, marks of expression, etc., may be found on page 182. All musical terms are given in Musical Dictionary.

The great variety of shades in tone which may be produced upon the piano, depends entirely upon the stroke of the fingers. For the softest tone (*pp*) the stroke should be very light. In very soft passages the left pedal may be used. The stroke should thus be graded according to the power, much force of the finger being required for the loud tones (*f* or *ff*).

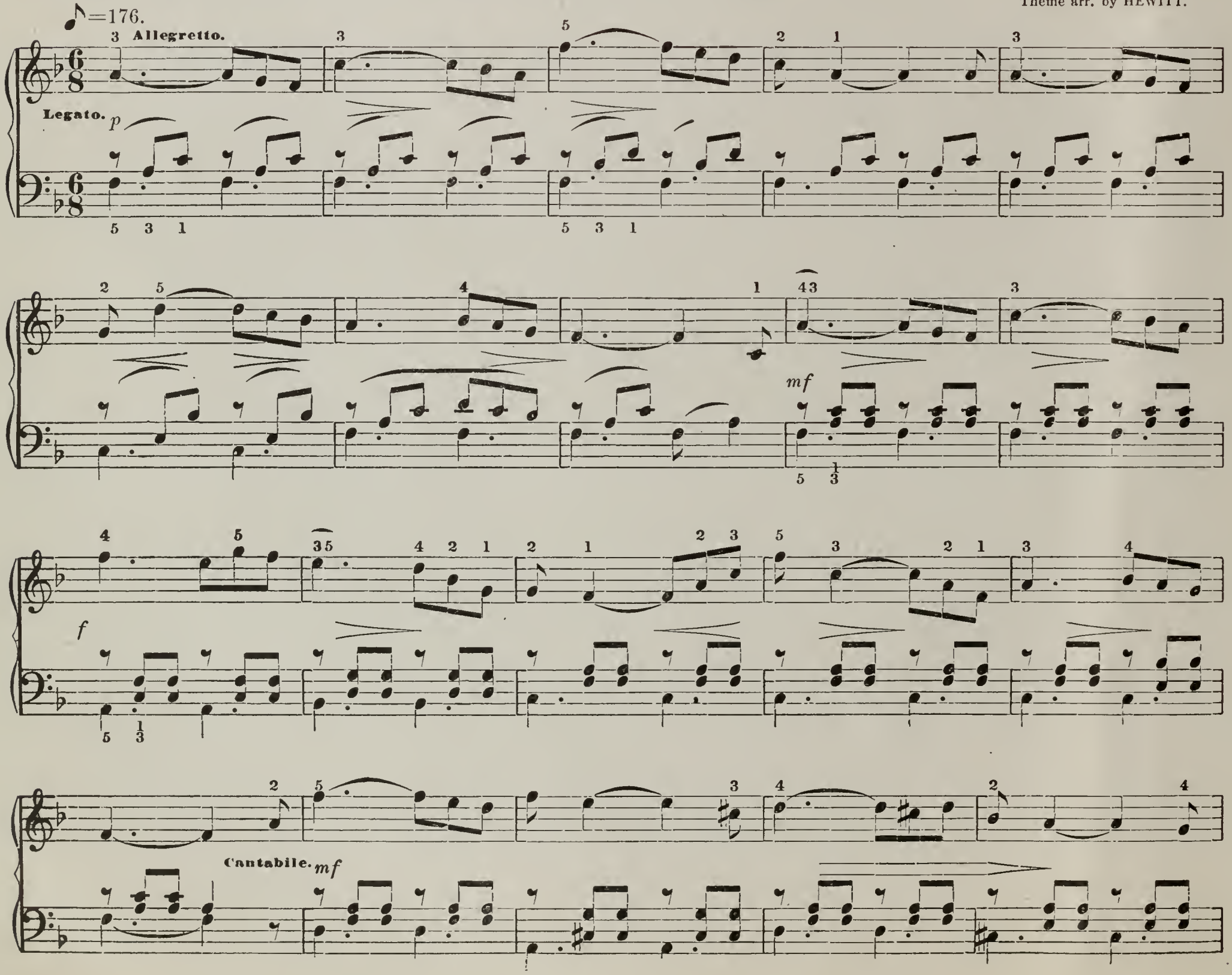
But *each tone* must be *full, mellow, resonant, rich and song-like* in every grade of strength from *ff* to *pp*.

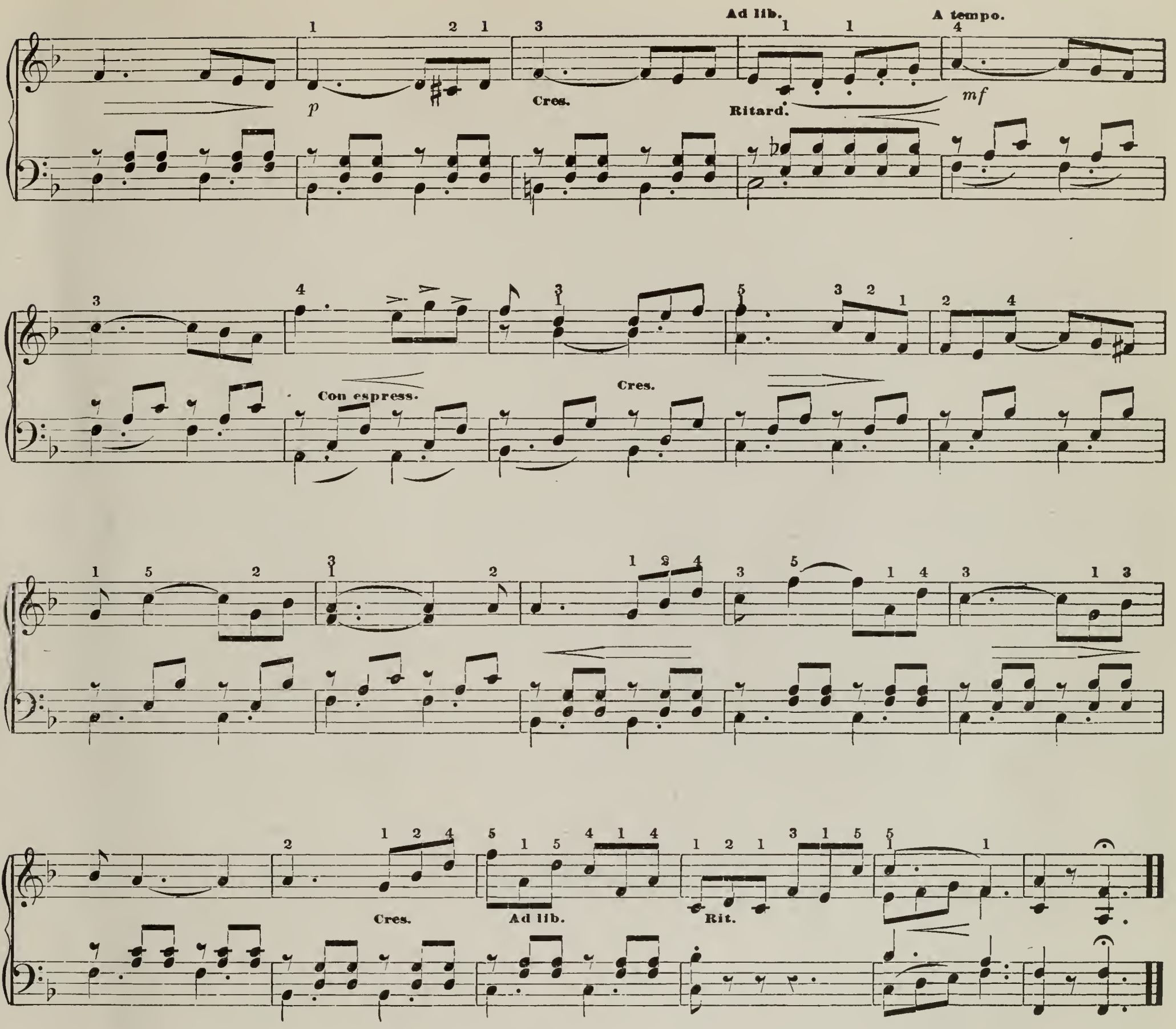
It must be produced entirely by wrist or finger action; *never* by assistance from the *right Pedal*, or by a forward motion of the arm, or by stiffening the muscles. The most effective of all the marks of expression is the swell, viz.: the Cres. $<$ and Dim. $>$. Here the stroke of the fingers must be carefully graded, especially in five finger, and scale runs, commencing softly, lightly, with a velvety touch, and increasing gradually to the full power, then diminishing to soft again.

KATHLEEN MAVOURNEEN.

Attend to marks of expression. Do not strike the second of the two tied notes.

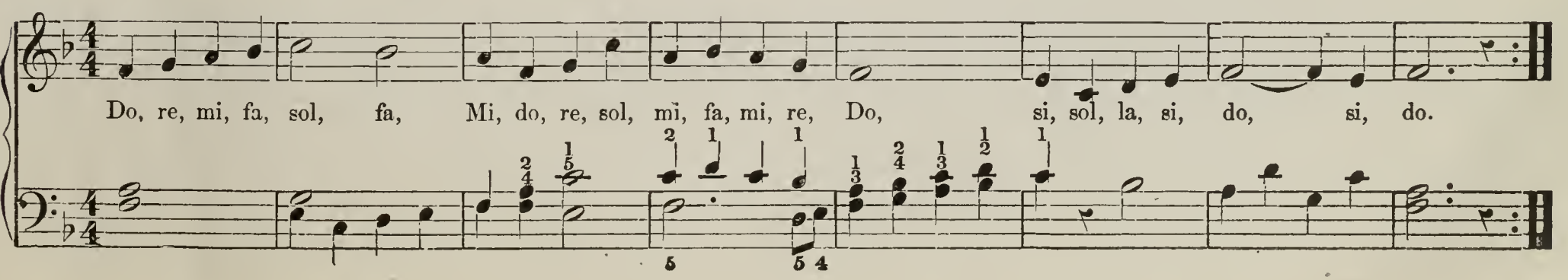
Theme arr. by HEWITT.





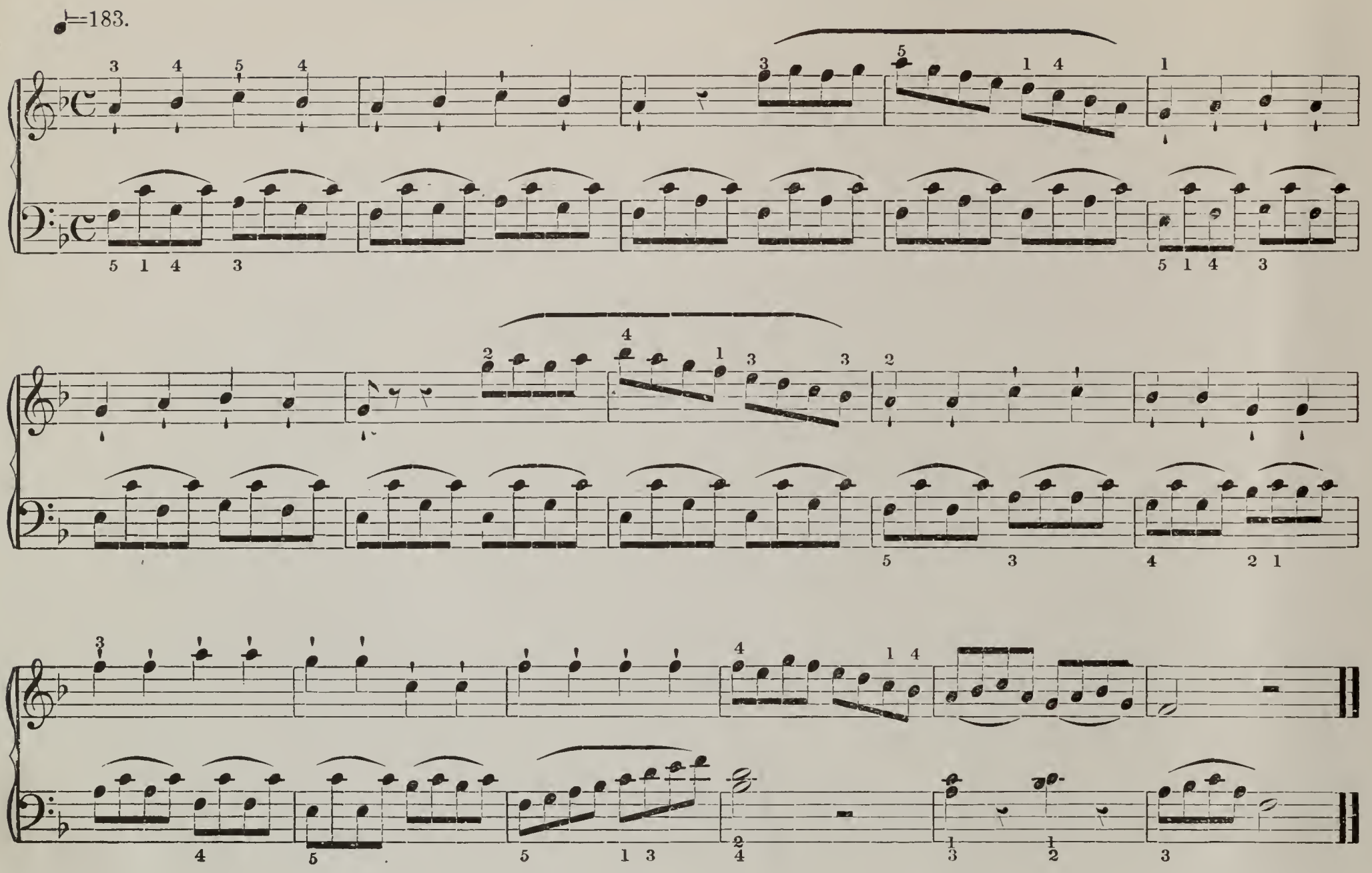
Vocal Exercise.

The C scale with the swell tones, should be practiced ten minutes daily. Never force the voice beyond its natural strength or compass.



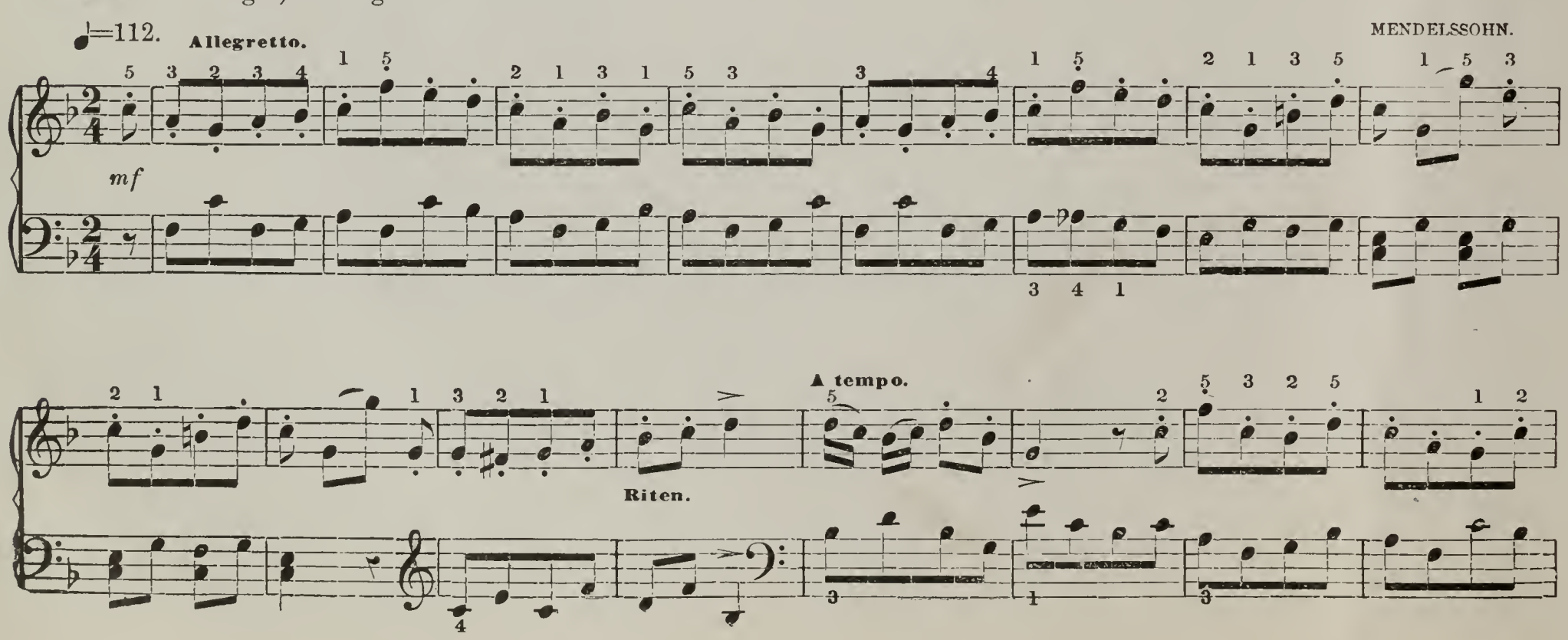
LESSON XXIII.

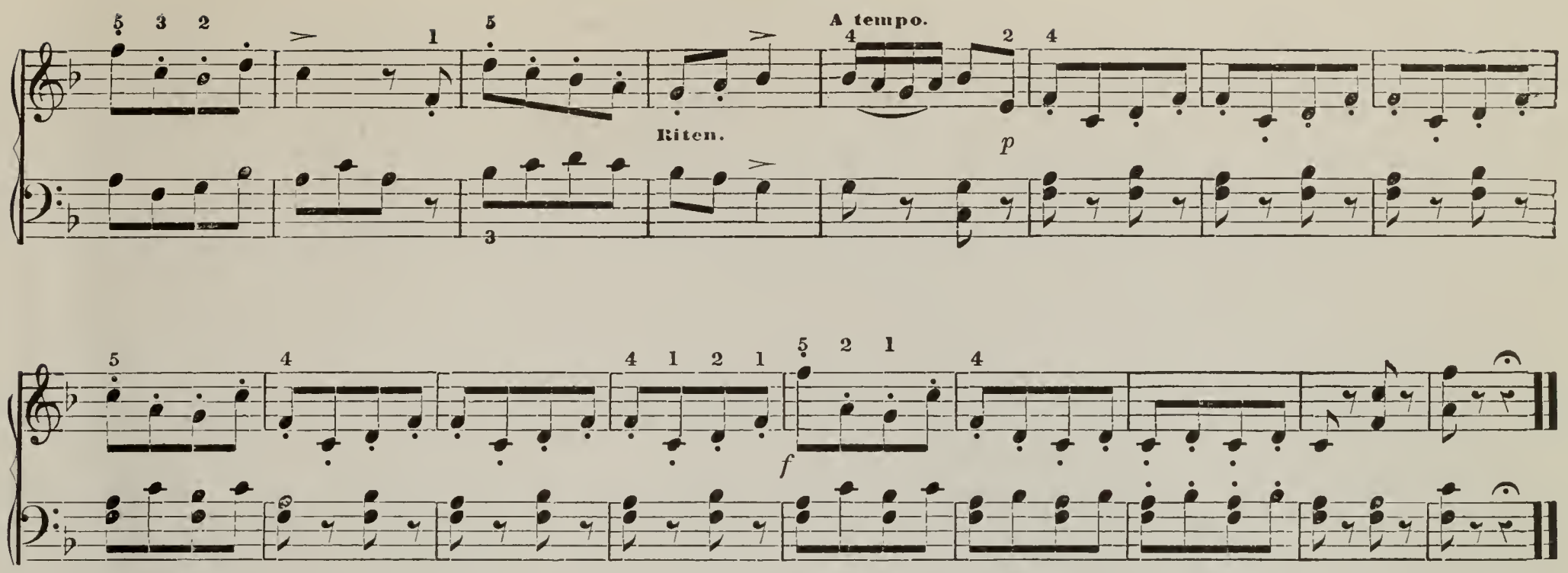
Recreation. Legato and Staccato Touch.



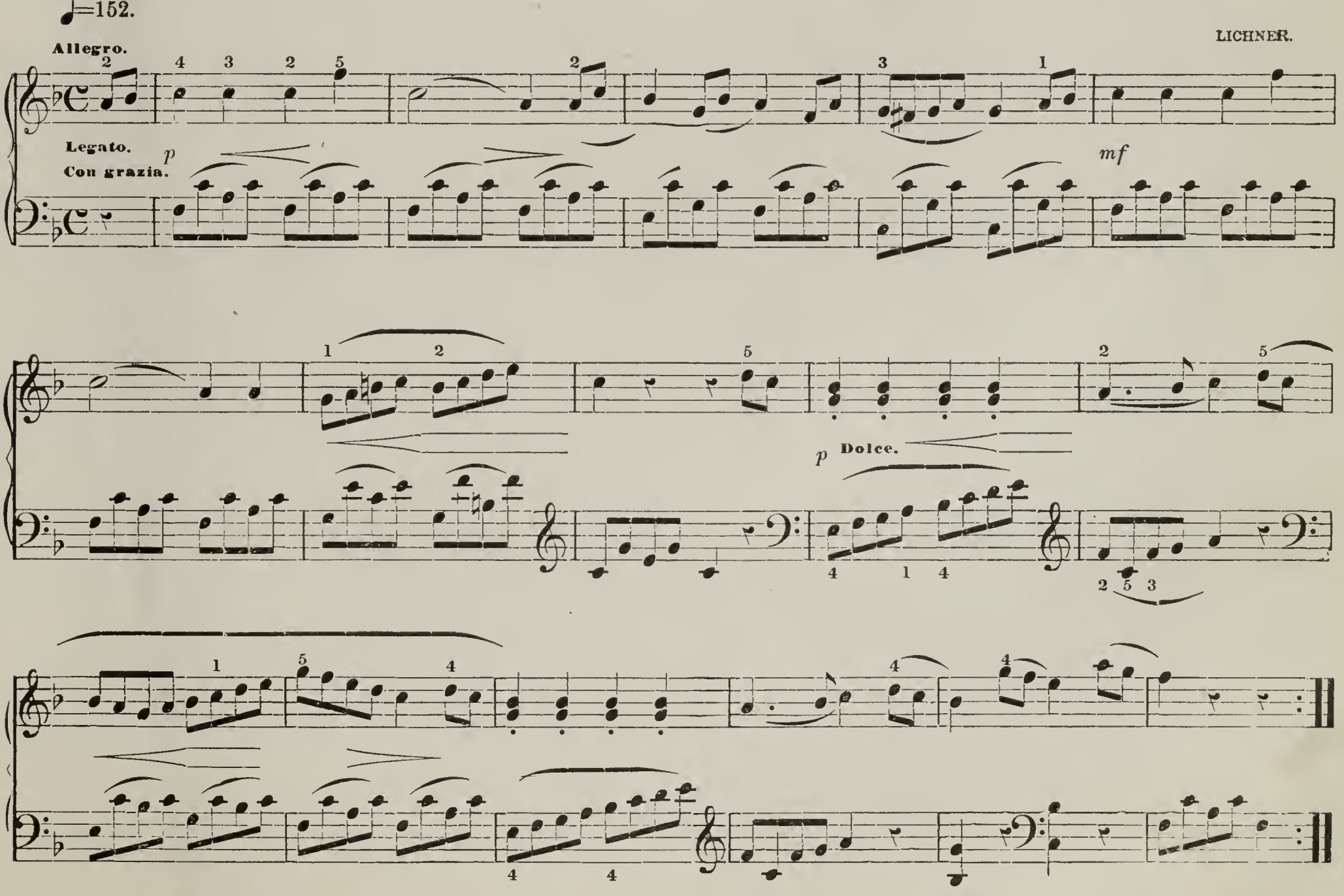
MAYBELLS.

Staccato with right, and legato with left hand.



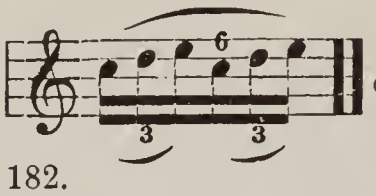
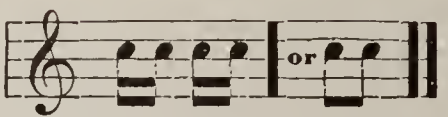


PEARLY BROOK. (Sonatine.)



Note to Teacher.—If the pupil requires other studies or recreations in F, we recommend: *Sonatine*, Oeuvre 4, No. 2, H. Lichner; No. 13, *Andante*, and **No. 20, *Adagio*,** in *Classics for the Young*, Mozart; *Cagliostro Waltz*, Strauss; *Hopeful Waltz*, P. M. Burke; or *Lied ohne Worte*, No. 22, in *Classics for the Young*, Mendelssohn.

The Sextolet and Turn.

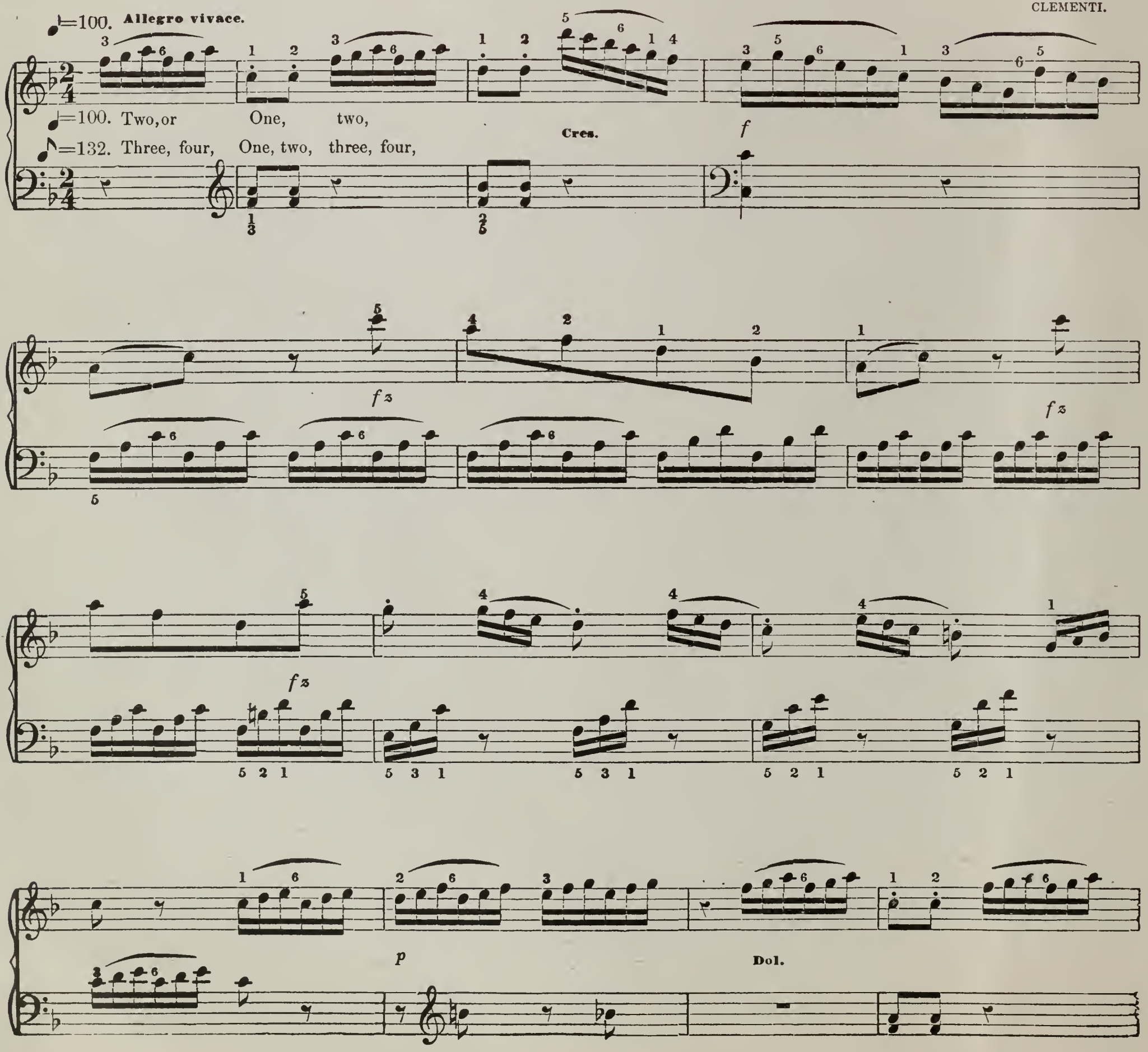
In the following Rondo the Sextolet and Turn are introduced. The Sextolet is a double triplet and is played in the time of four of the same kind of notes. Ex:  equals  The Turn. Ex:

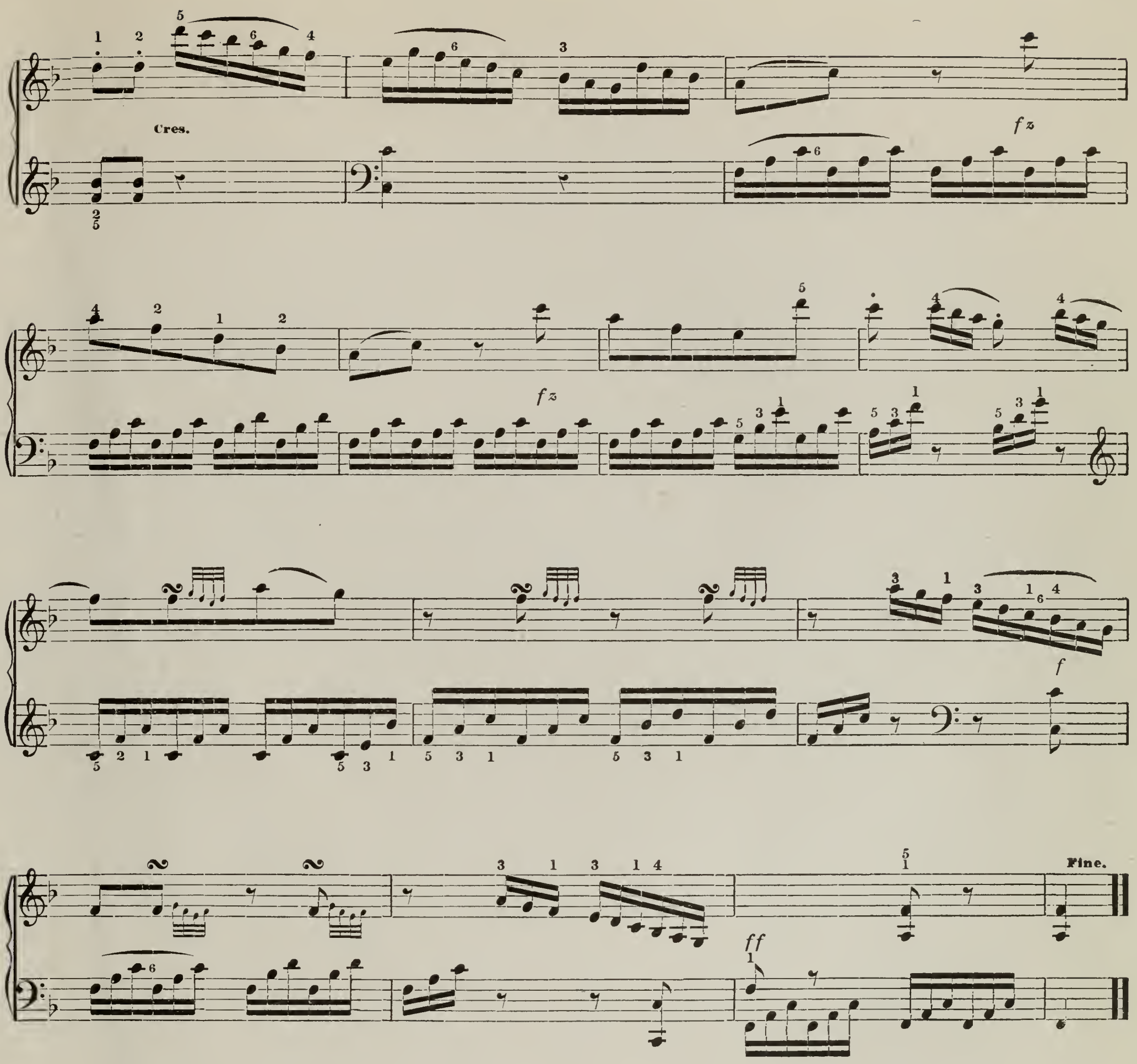
For further explanation see page 182.

The tempo ♩=100 designed by the composer is too rapid for pupils at present. We would advise the slower tempo ♪=132, making a triplet, or an eighth note to each stroke of the metronome.

RONDO MOVEMENT.

CLEMENTI.





LESSON XXIV.

Transposition.

The scale, with its various successions and transpositions, furnishes the material for all melody.

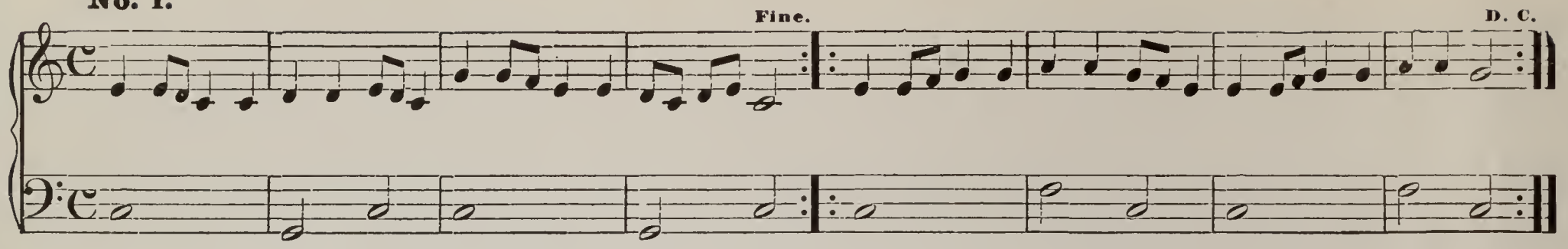
Any scale or melody can be transposed into different keys.

In transposing, the tones must stand in the same relation to each other, and to the key-note in the adopted key, as they did in the original one.

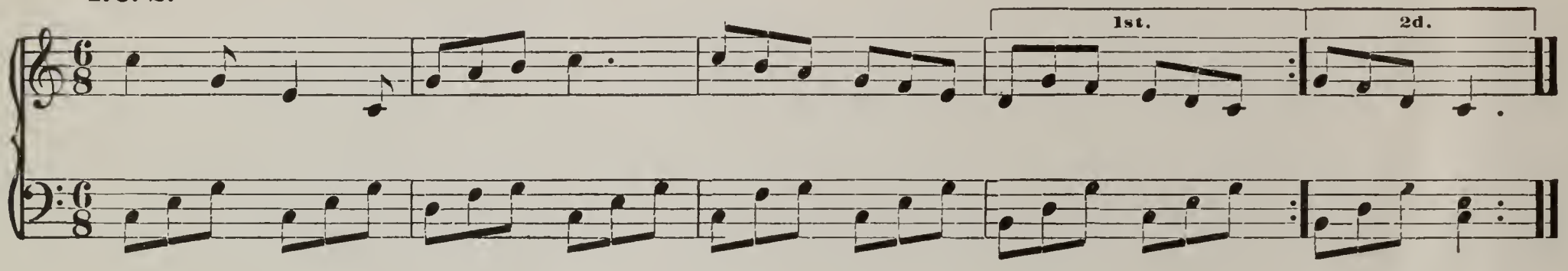
If the melody is transposed from C into the key of G, it must have the signature of G; or, if into the key of F, it must have the F signature.

Transpose the following melodies, found on next page, into the keys of F and G. Remember the change of signatures, the succession of notes, and intervals between the notes.

No. 1.

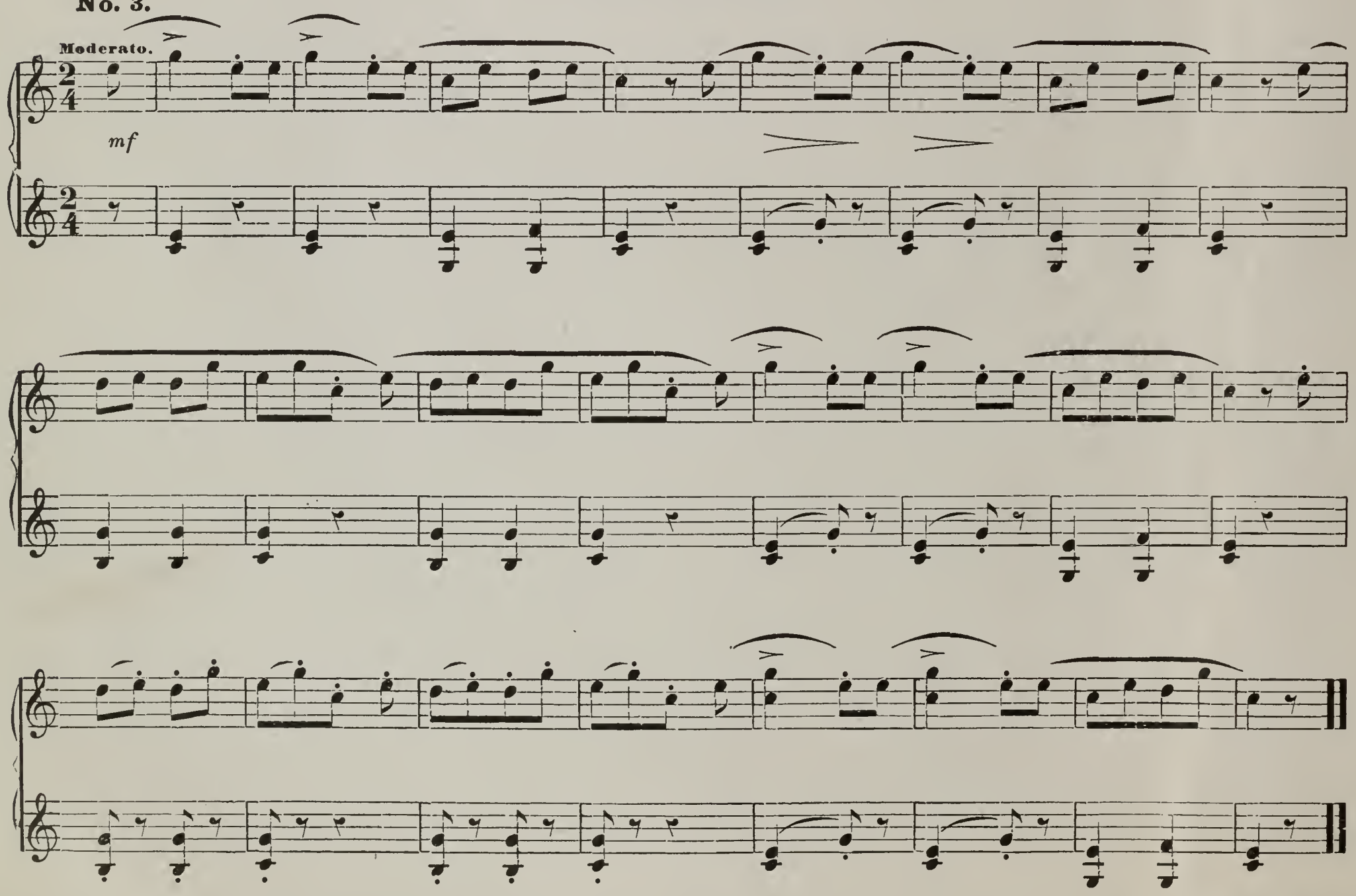


No. 2.



IN THE GARDEN.

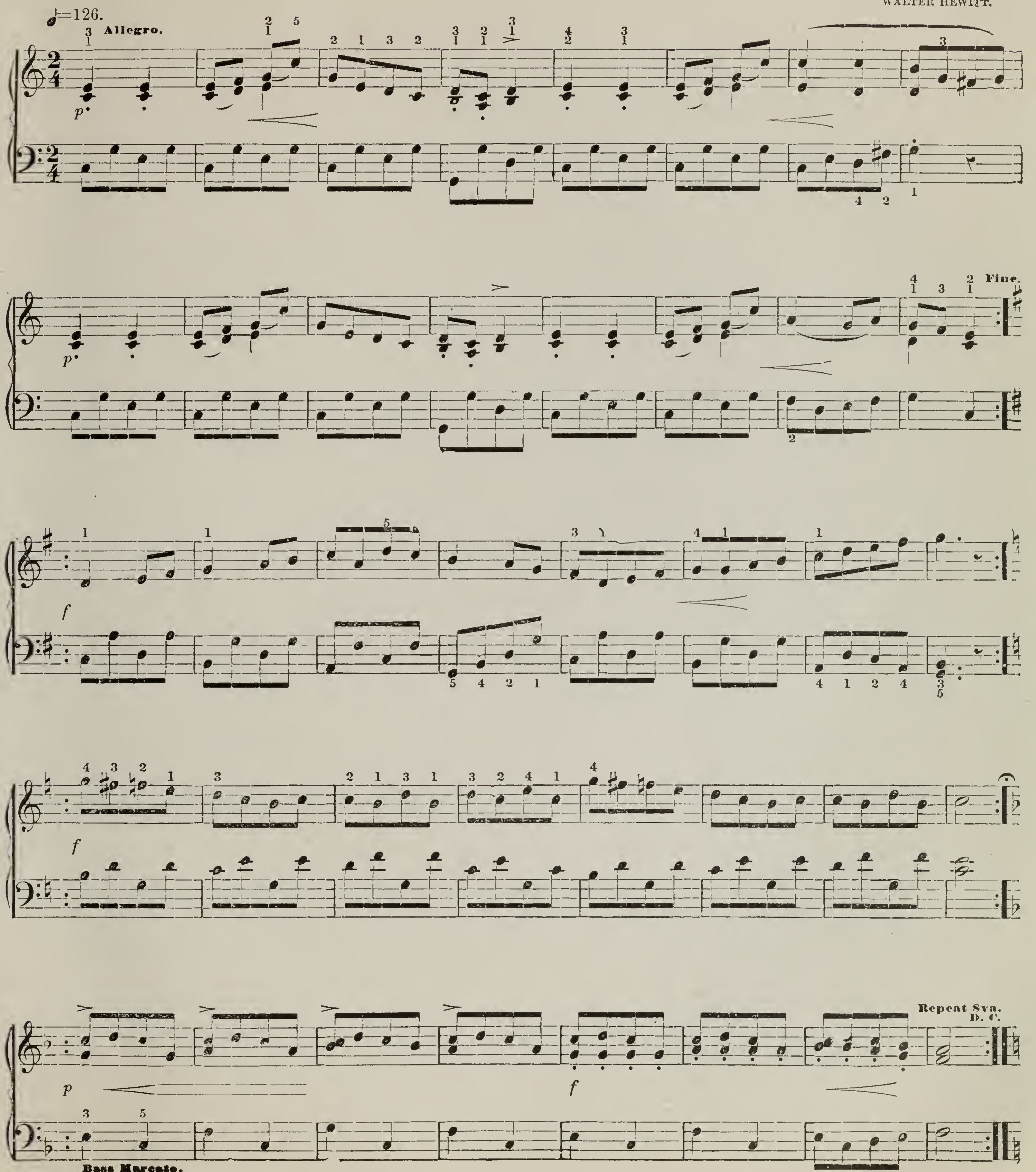
No. 3.



We would advise a careful study of transposition. Many of the études and recreations should be played in different keys. Writing out, and playing short, original melodies in different keys, is also an excellent practice.

A composition may commence in one key and end in another, or it may change to other keys, and return to the original key.

WALTER HEWITT.



Write out the seven different forms of notes and their corresponding rests.

Explain the value of the dot and the double dot, and write examples of same.

What is the value of the triplet? The sextolet? Write examples of both.

Write the three varieties of double time. How many eighth notes fill a measure of each? What part of the measure is accented?

How is triple time written? Where is the accent? How many sixteenth notes will fill a measure of $\frac{3}{2}$, of $\frac{3}{4}$, of $\frac{3}{8}$ time?

What does the numerator of the fraction denote? What the denominator?

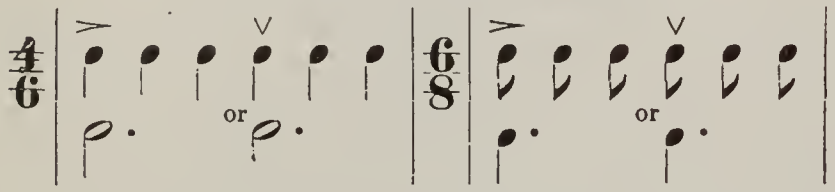
Into how many parts is a measure of quadruple time divided? What parts are accented?

Write the varieties of quadruple time. Of compound time.

The following is a table of the compound times and their accents:

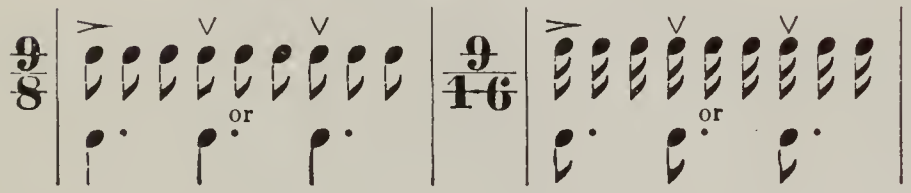
COMPOUND OR SEXTUPLE TIME.

Two measures of Triple Time united into one.



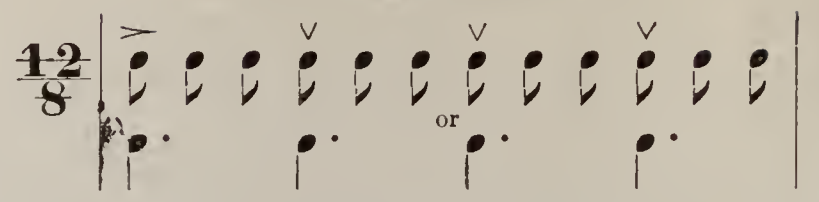
COMPOUND TRIPLE TIME.

Three measures of Triple Time united into one.

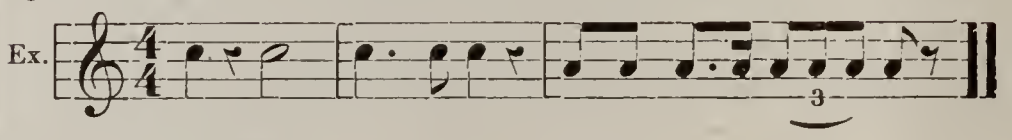


COMPOUND QUADRUPLE TIME.

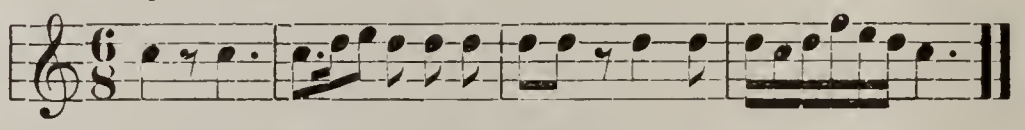
Four measures of Triple Time united into one.



Write a similar table of all the varieties of time, each followed by three or four measures with various combinations of notes, dotted notes, rests, etc., of the required time value. For example, write Quadruple time thus:



Or Sextuple time thus:



What are accidental sharps and flats? How are they written?

What is the natural?

What are essential sharps and flats? How are they written? How do they affect the notes following the signature?

What is the scale? Write the C, G and F scale.

Why does the C scale have no sharps or flats?

Between what degrees of the scale do the semi-tones occur?

Why is B flat the signature of the key of F?

Write a period of melody, triple time, key of G. Transpose into F and C.

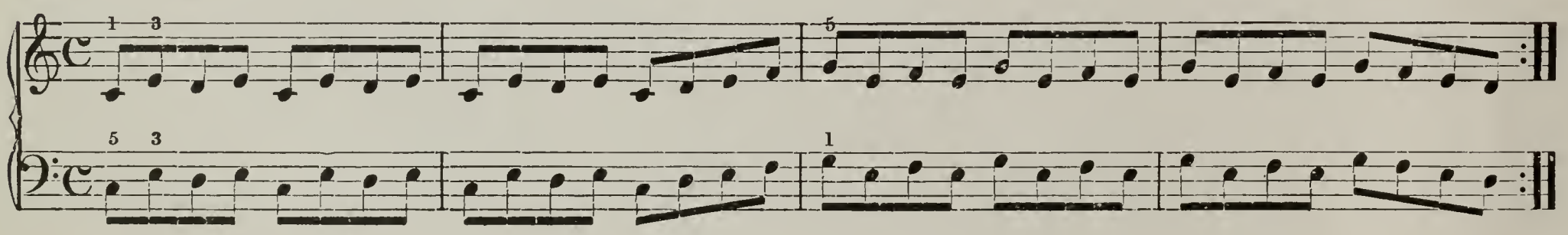
Mark the divisions of the sections and phrases.

DAILY TECHNICAL STUDIES.

Memorize the following studies and practice them daily. It is an excellent plan to arrange a schedule according to the number of practicing hours, devoting a stated time to each technical study, so much to recreations, etc.

The object in these studies is to acquire, not power so much as equality of strength and flexibility—that buoyant, gliding manner of playing, which is so graceful and brilliant; also for acquiring the Cres. < and Decres. >, as explained on page 66. Remarks on touch, same page, must be strictly observed. Avoid too strong accents, or lifting the fingers too high, or playing faster than is suited to the capability and strength of your fingers.

No. 1. Transpose into F and G.



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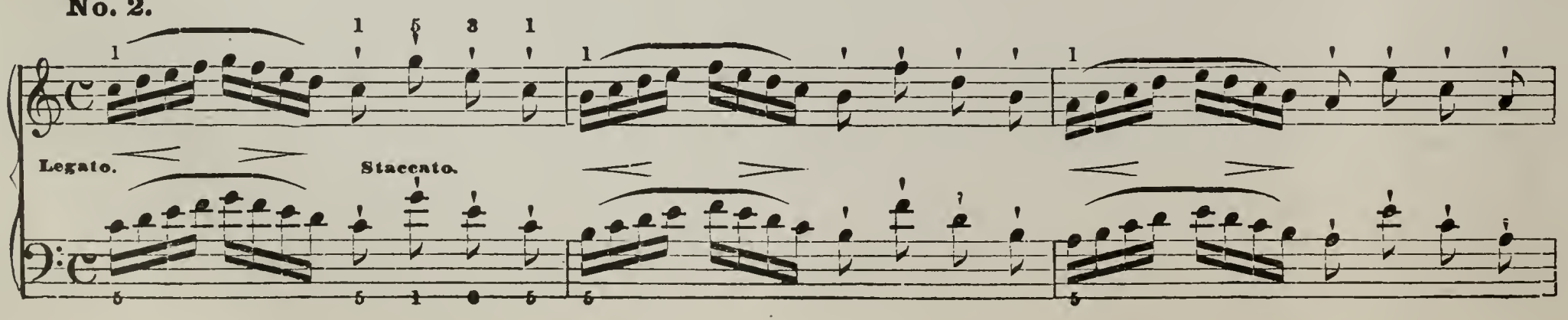

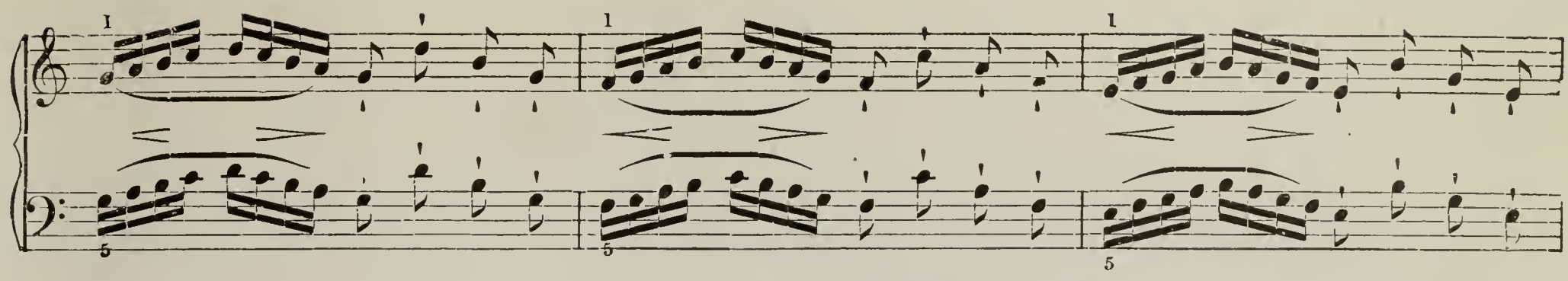

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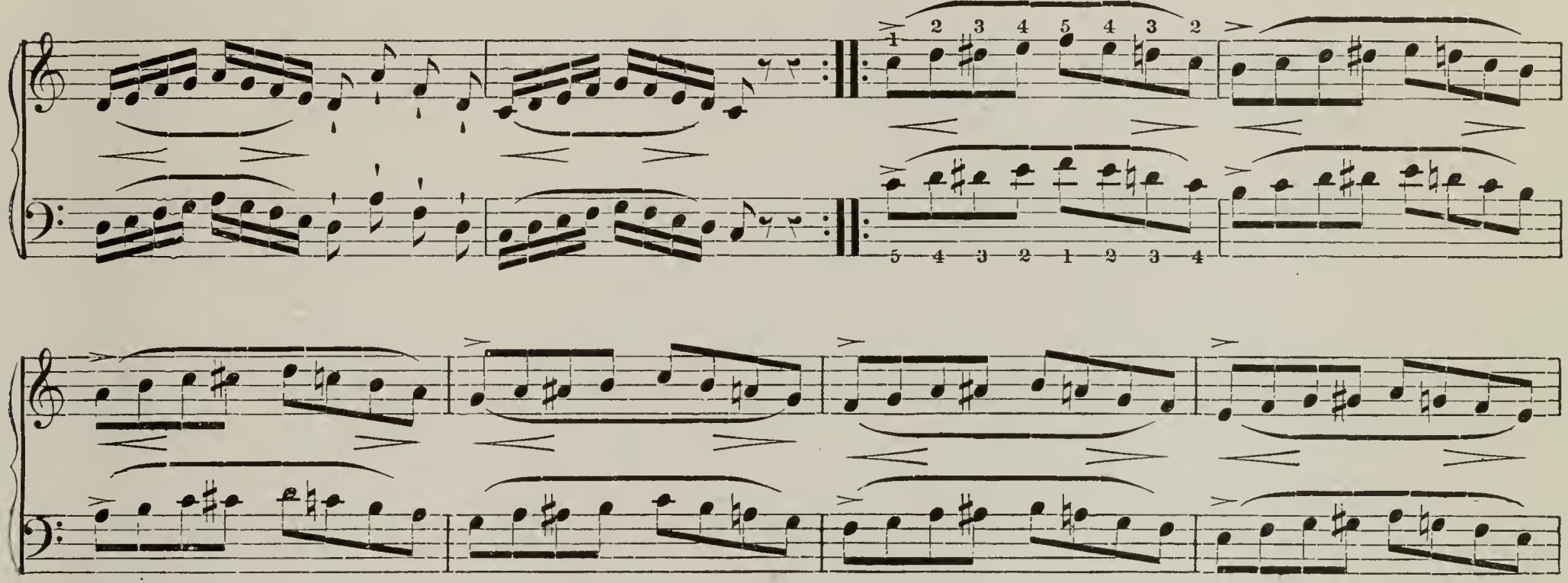

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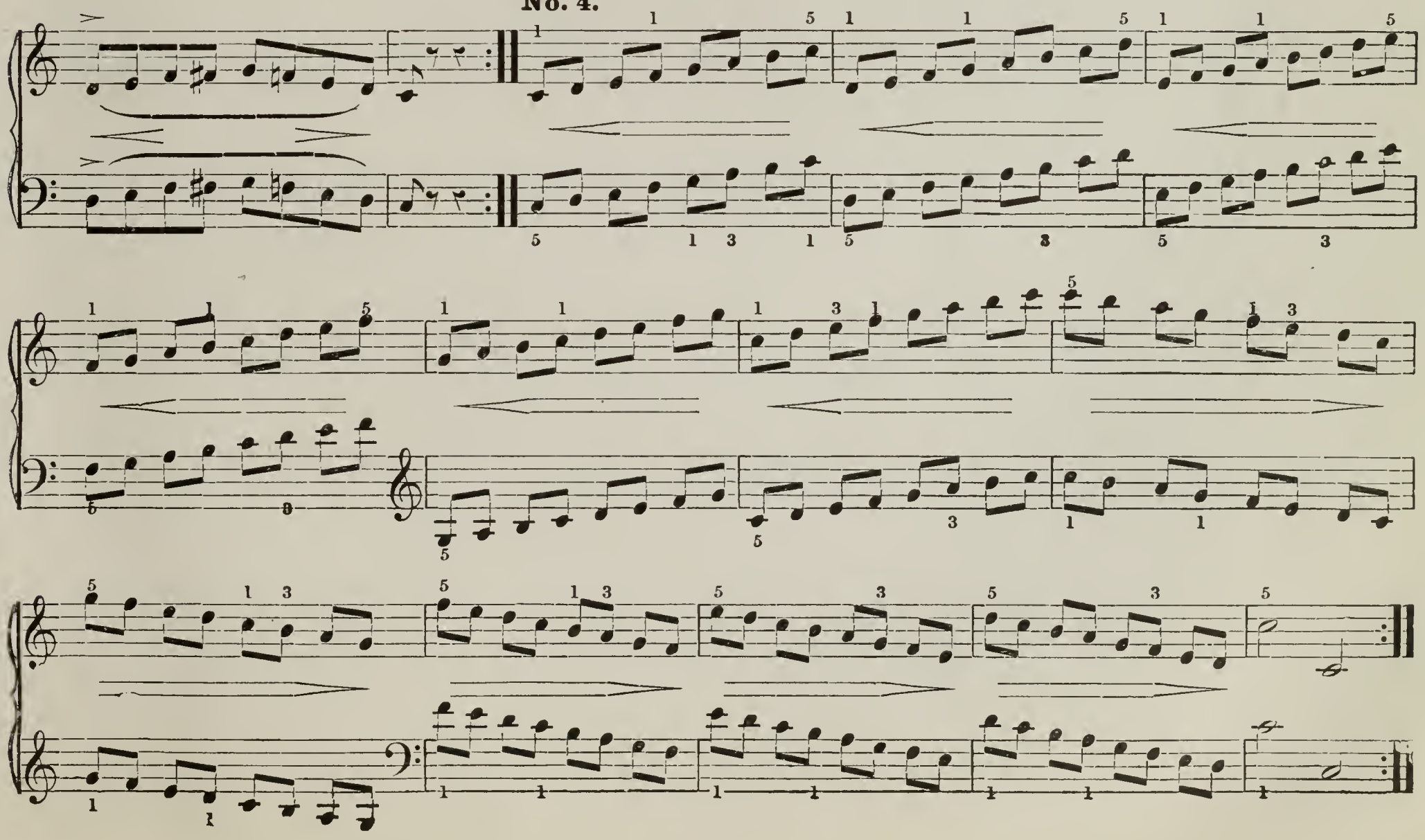

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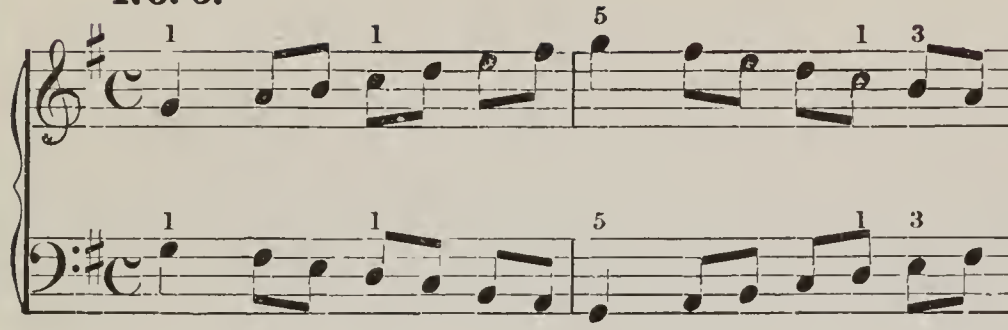

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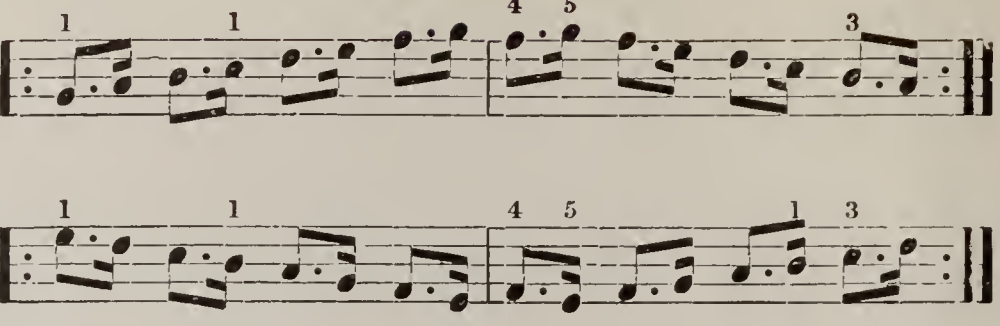

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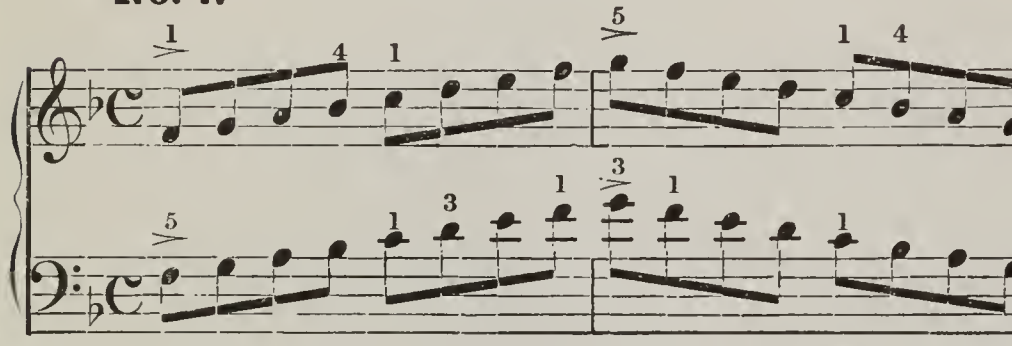

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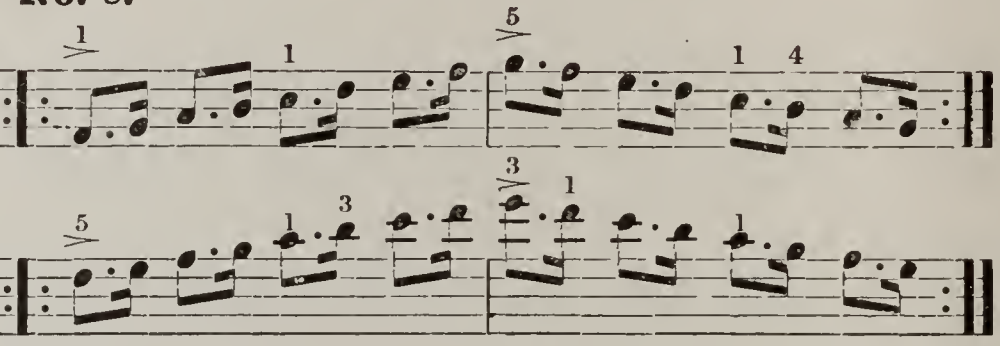

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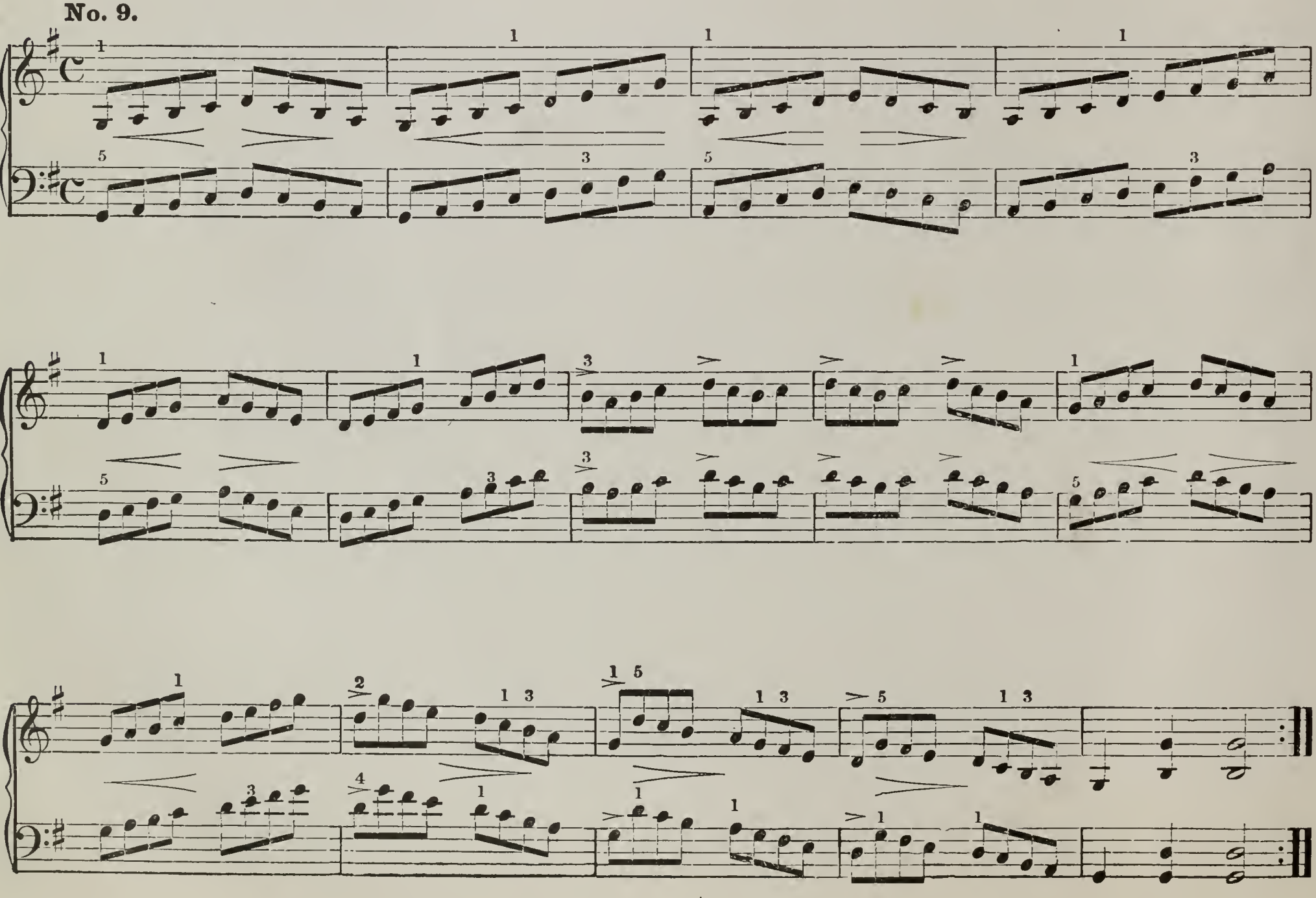


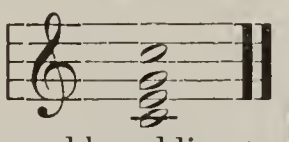
SECOND SECTION.

A Practical Study of Harmony.

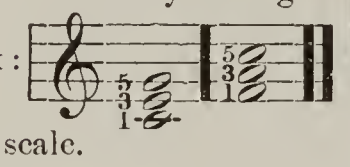
LESSON I.

Chords.

A Chord is a combination of three or more tones written above each other and struck simultaneously. Ex:



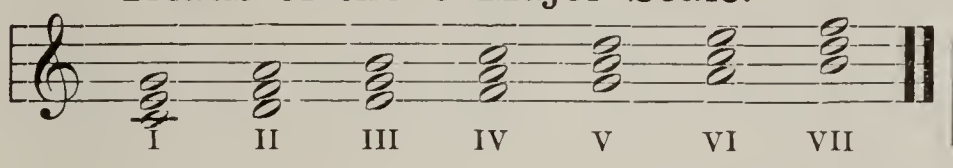
A Three-toned Chord (also called a Triad), is formed by adding to any tone its intervals of a third and fifth. Ex:



A Triad is formed upon each tone of the scale.

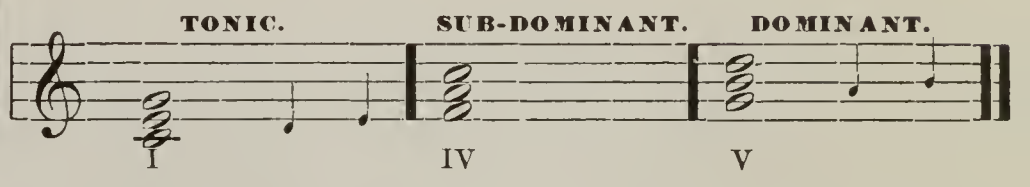
Triads of the C Major Scale.

Ex:



The I (Tonic), IV (Sub-dominant), and V (Dominant), are the foundation triads in every key.

In the key of C Major they are as follows:

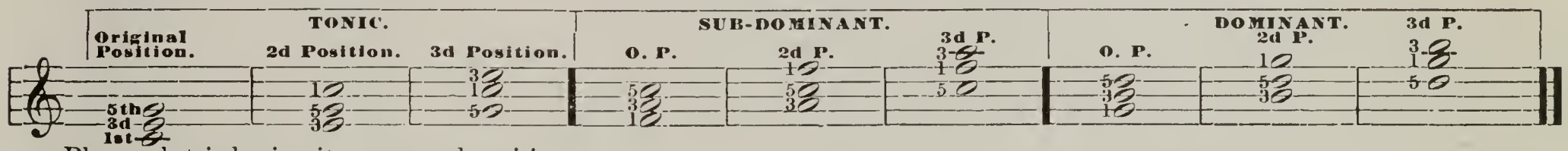


Play these triads, give their names, and the notes of which they are composed. Play them in all the octaves on the key-board.

Transpose into the keys of F and G.

Three Positions of the Triad.

All triads (three-toned chords) may appear in three positions and two inversions.

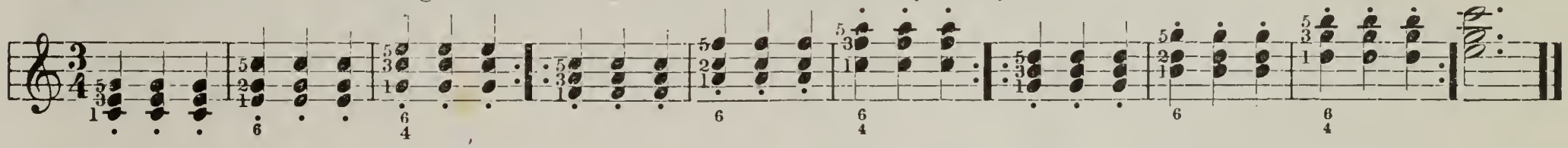


Play each triad, give its name and position.

Exercise in Playing Chords.

Chords are played with wrist movement. In striking from the wrist, raise the hand as in playing staccato notes, see Fig. 5, page 38; hold fingers motionless over each respective key, then, with an easy movement, throw the hand upon the key-board, and let each key be struck *exactly together* and with *equal force*. Raise the hand in proportion to the power of tone required.

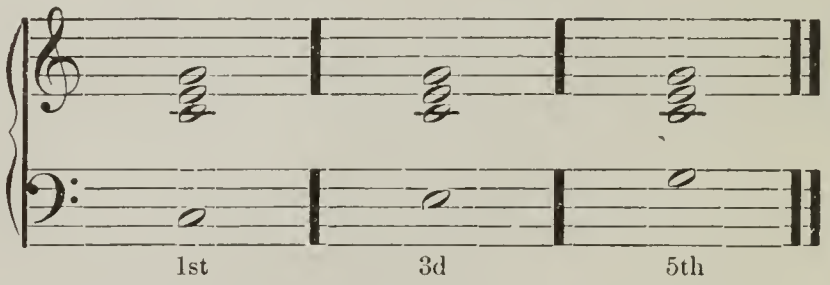
Wrist movement. Use the fingers marked at the left of each note. Play slowly.



Four-Part Harmony.

A bass may be added to the triad, making four tones in the chord. This bass note may be the 1st of the triad (root), the 3d or the 5th.

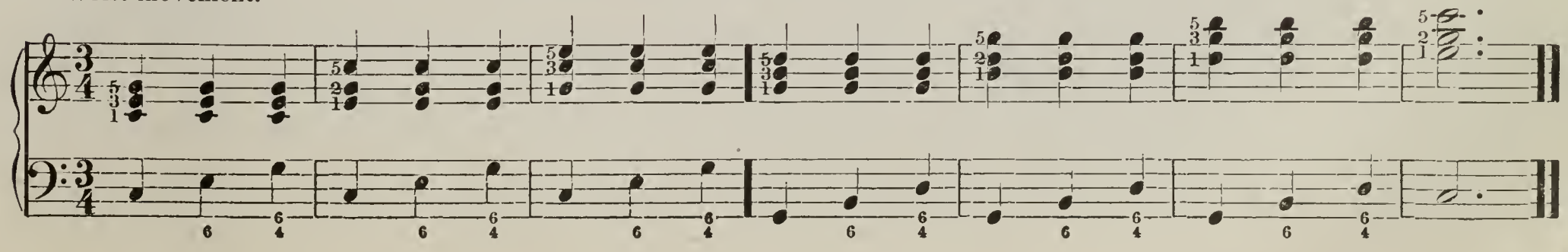
EXAMPLE:



When the bass is 3d of the triad, it is called a chord of the Sixth, because it stands in its 1st Inversion, and it is indicated by the Fig. 6, under the bass note. When the 5th of the triad is bass note, it is called a chord of the Sixth and Fourth, because it stands in its 2d Inversion, and is indicated by $\frac{6}{4}$.

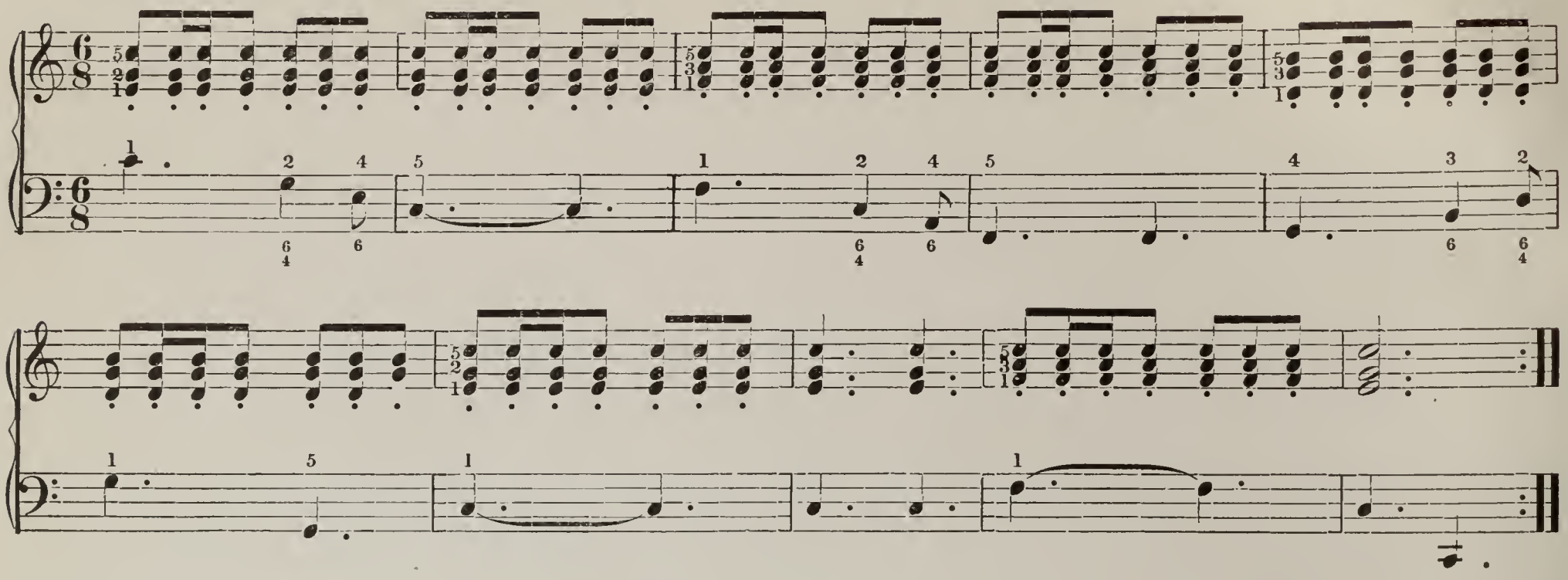
Inversions and Positions of the Triad.

Wrist movement.



Chord Exercise in Four Parts.

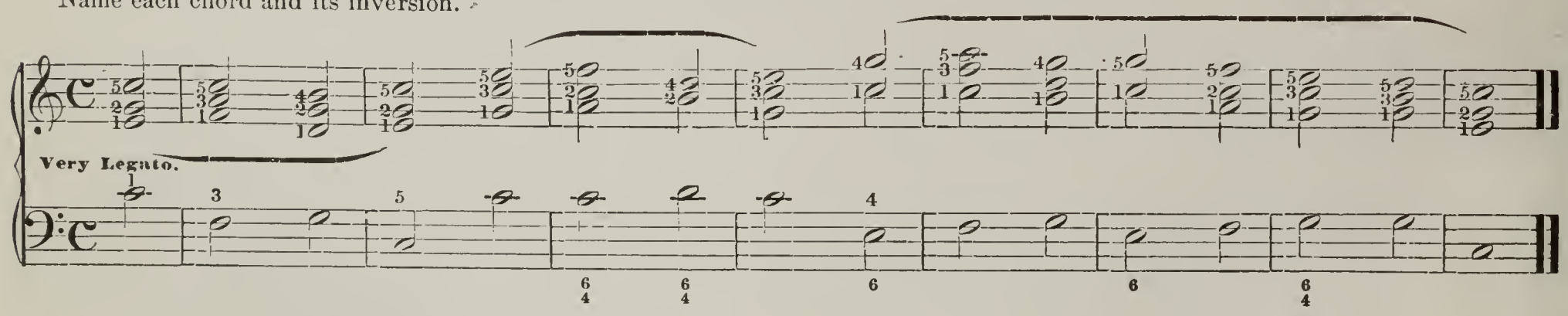
Wrist movement. Prompt, elastic touch, muscles relaxed. All the keys of a chord struck together. Name each chord and its inversion.



Relation of Chords.

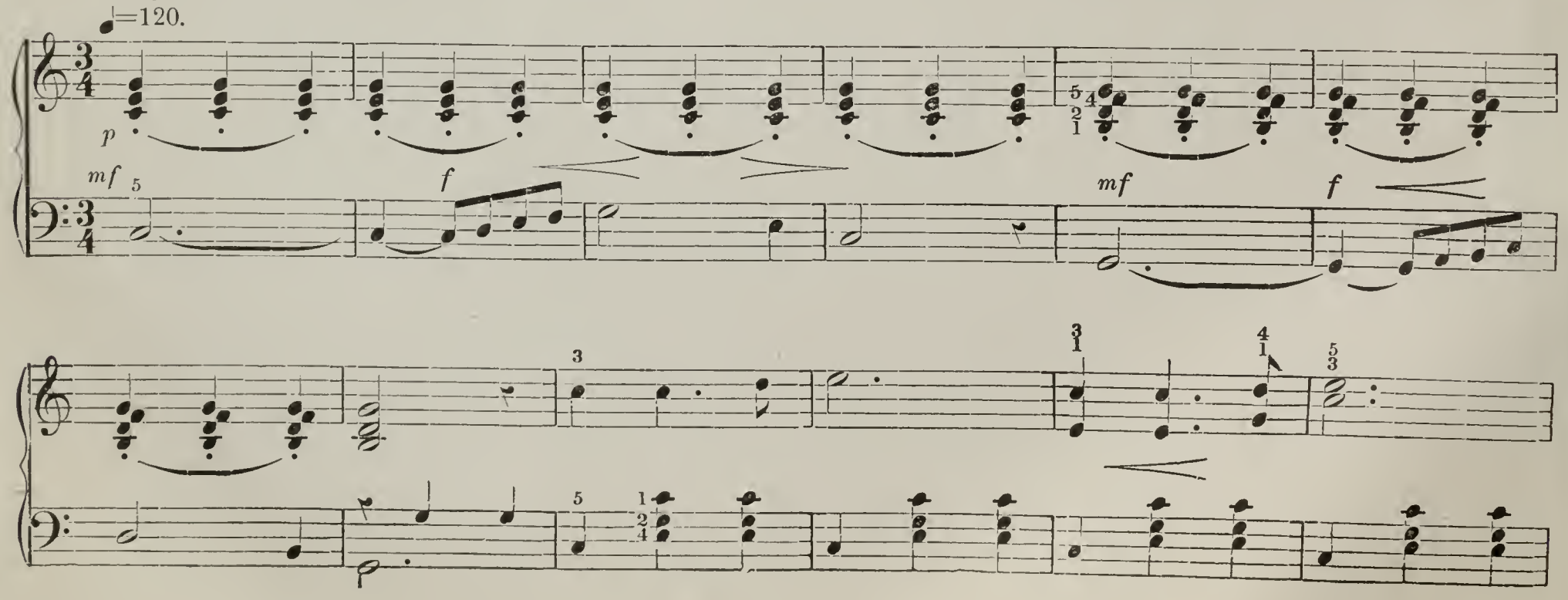
Each inversion or position of a chord may be brought into musical relation with one or more inversions of another chord. The following example gives the Tonic, Sub-dominant and Dominant chords in musical relation.

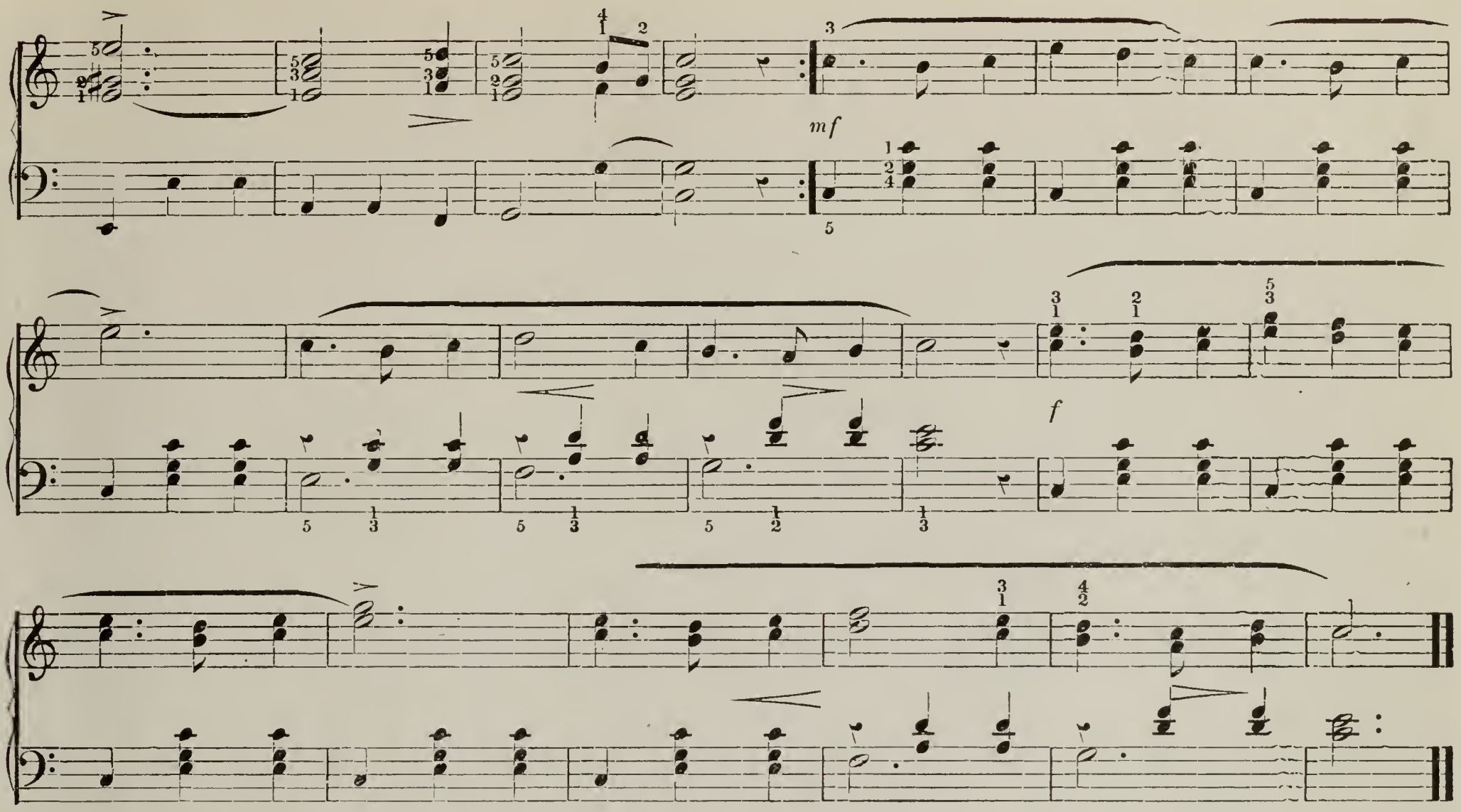
Name each chord and its inversion.



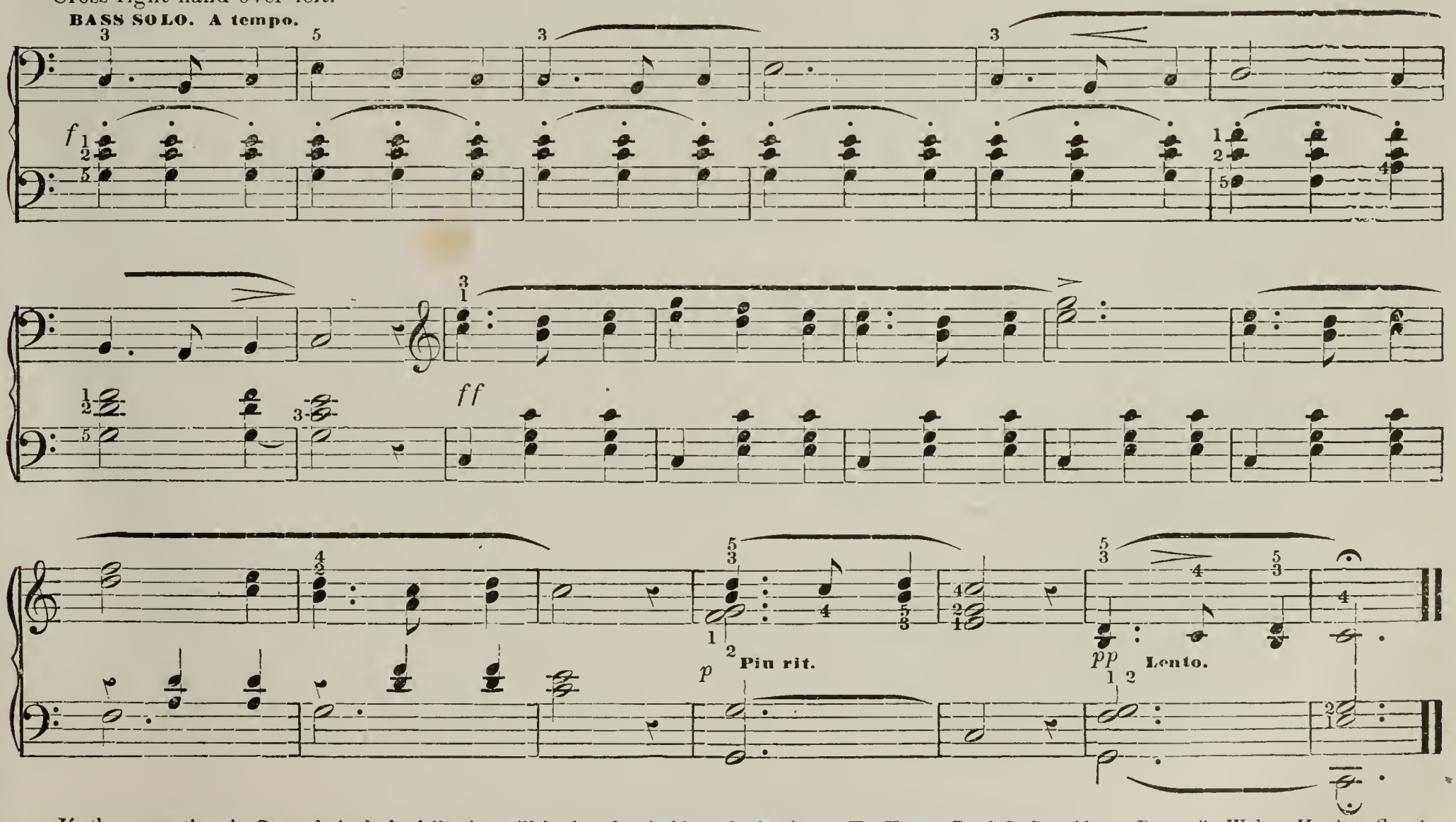
SPIRIT WALTZ.

Wrist movement, staccato chords. Melody very legato. Point out tonic chords. Others will be explained hereafter. Observe slurs and expression marks.





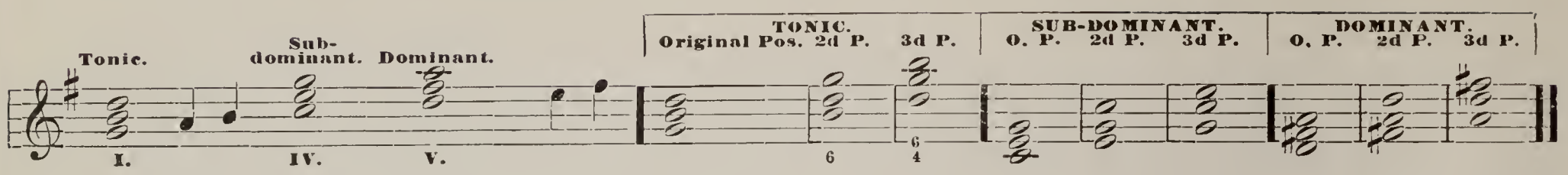
Cross right hand over left.



If other recreations in C are desired, the following will be found suitable and pleasing: *The Village Band*, L. Streabbog; *Barcarolle*, Walter Hewitt; *Sonatina* No. 1, M. Clementi; *Sonatina*, Oeuvre 4, No. 3, H. Lichner; *Cantilene*, A. Croisez.

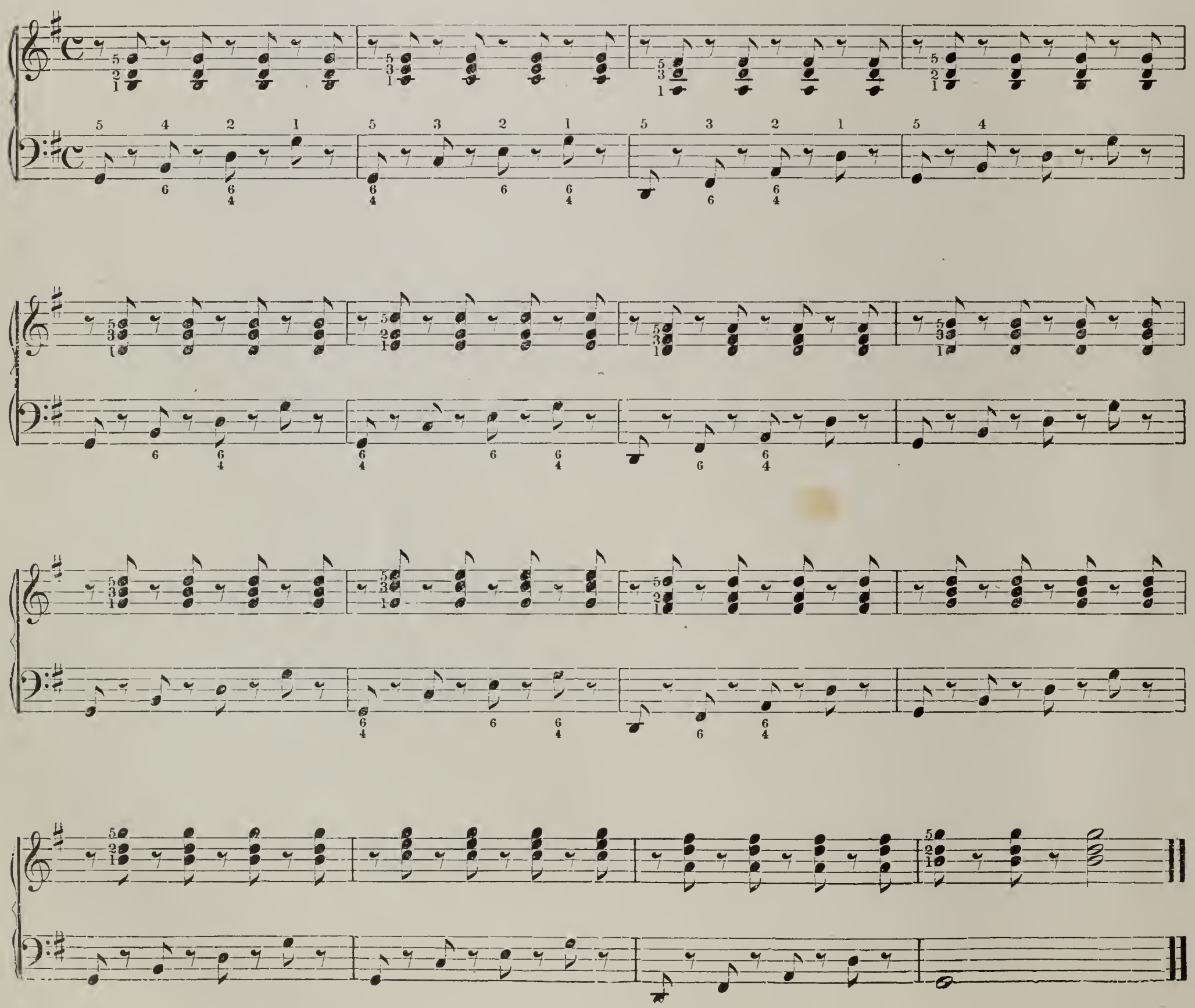
LESSON II.

The same order of Triads given in the key of C may be transposed into any major key.



Chords in Key of G.

Different Positions and Inversions of the Tonic, Sub-dominant, and Dominant Chords. Name each chord and inversion. Strike with an elastic, springing movement, each note and chord, short and distinct.



Vocal and chord exercise. Name the chords. Speak words distinctly. Take breath at pauses, not between syllables.

♩=96. **Legato.**

p **Cres.**

Con Grazia.

1. At the foot of the hill, near the old red mill, In a qui - et, shad - y spot,
2. The years have fled with a noise - less tread, Like fair - y dreams a - way,
3 In - side the door, on the sand - ed floor, Light air - y foot - steps glide,

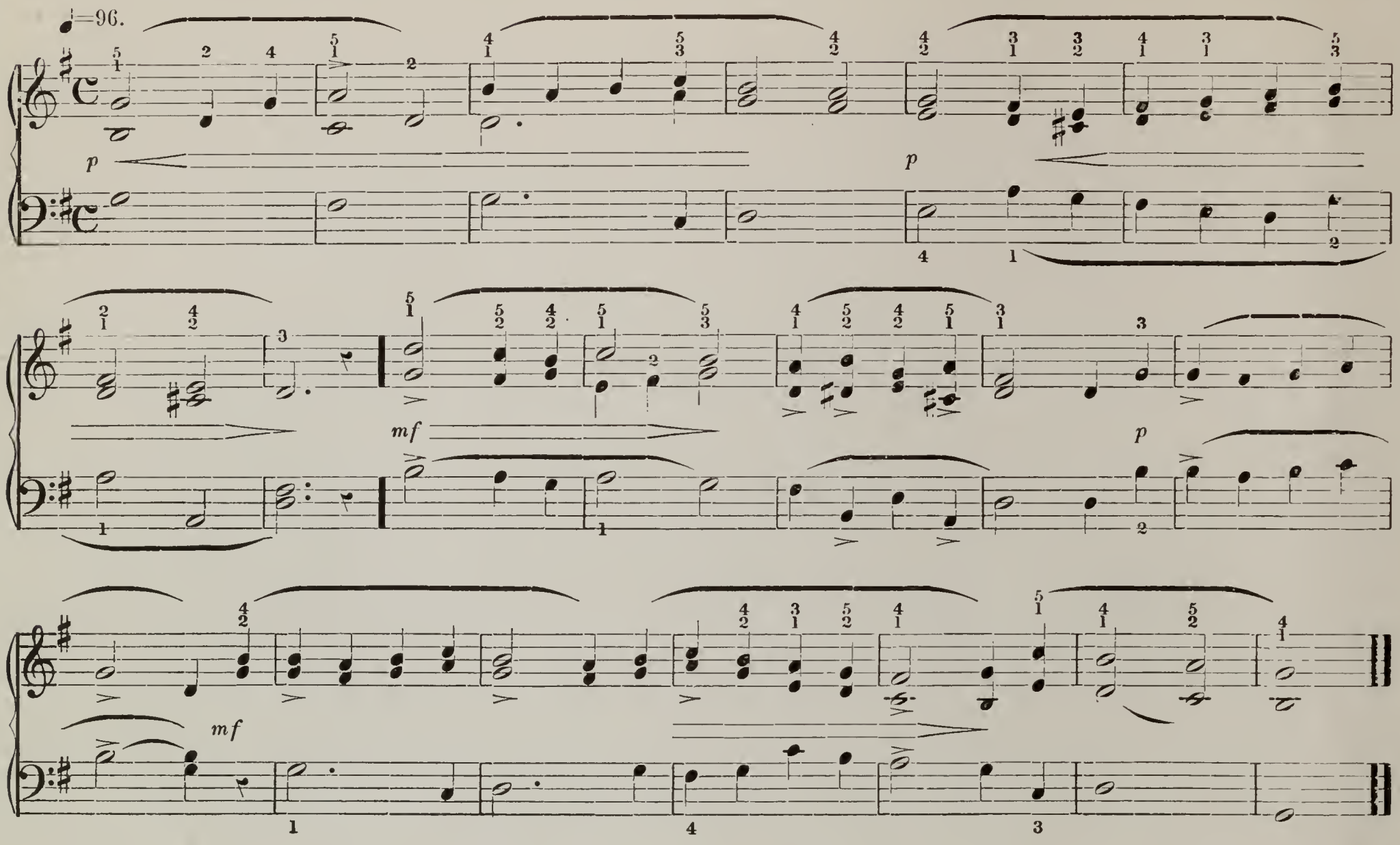
Just peep - ing thro', half hid from view, Stands a lit - tle moss - grown cot;
And left in their flight, all shorn of his might, A fa - ther, old and gray;
And a maid - en fair, with flax - en hair, Kneels by the old man's side;

Rit. ad lib.

And stray - ing thro' at the o - pen door, The sun - beams play on the sand - ed floor.
And the soft wind plays with his snow - white hair, And the old man sleeps in his ea - sy chair.
An old oak, wrecked by the an - gry storm, While the i - vy clings to its trem - bling form.

ADESTE FIDELES.

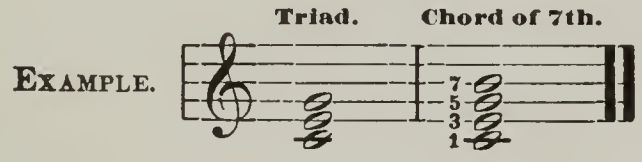
Very legato; the clinging touch. In the style of organ music. The notes written under each other sound promptly together, and cling to the keys the full time of each note, but do not run the tones into each other. Observe the ≺ ≻. See p. 66.



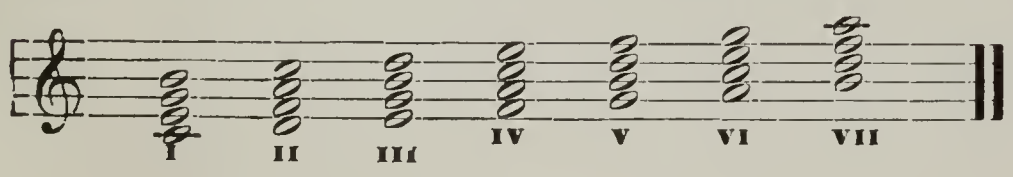
LESSON III.

Chords of the Seventh. (Four-toned Chords.)

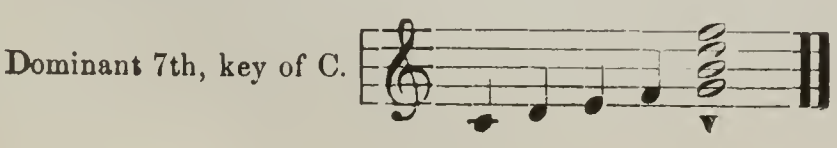
The chord of the Seventh (a four-toned chord) is formed by adding to the Triad a fourth tone, the seventh from the root.

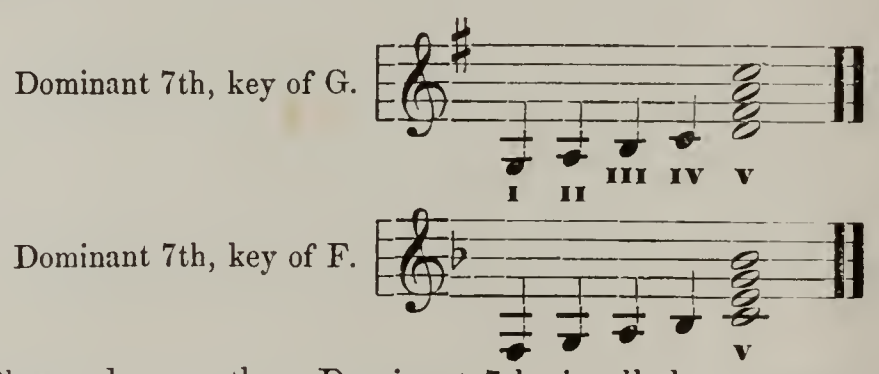


Chords of the Seventh may be formed upon each tone of the scale. Example:



The Dominant chord of the 7th, on the V. degree of the scale, is the most important of the four-toned chords. It is the Dominant chord with its seventh added.





Play and name these Dominant 7ths in all the octaves on the key-board.

Inversions of the Dominant 7th.

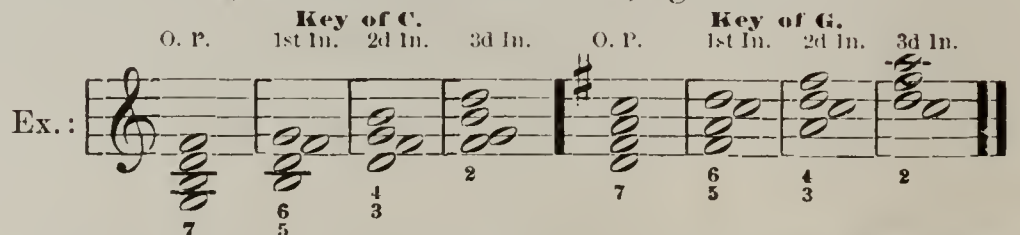
Every four-toned chord has four positions and three inversions.

The *Original Position* with the 1st (root) as bass note, indicated by the figure 7.

1*st Inversion,* with the 3d as bass note, figured $\frac{6}{5}$.

2*d Inversion,* with the 5th as bass note, figured $\frac{4}{3}$.

3*d Inversion,* with the 7th as bass note, figured 2.

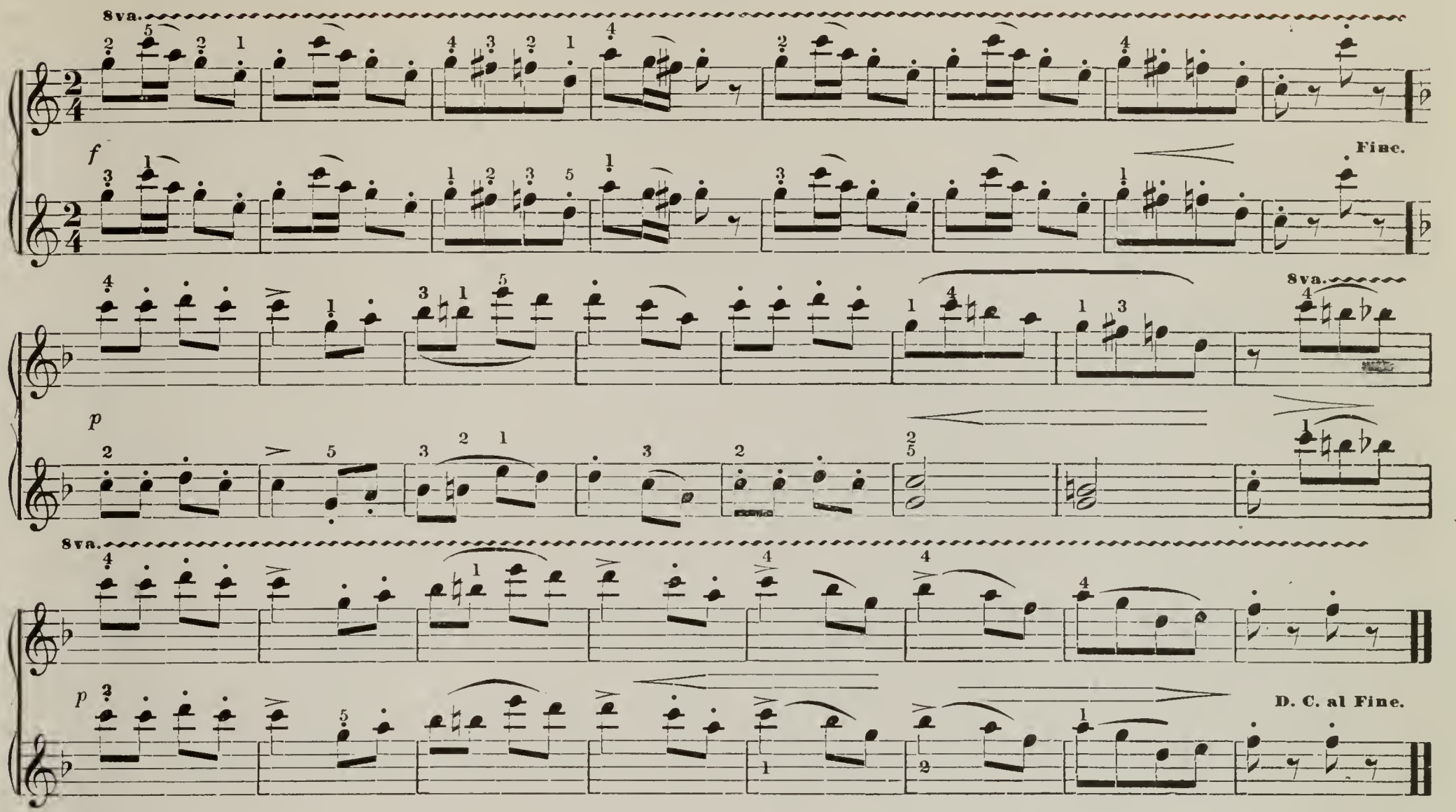


Play and name the above. Repeat in the octaves above and below.

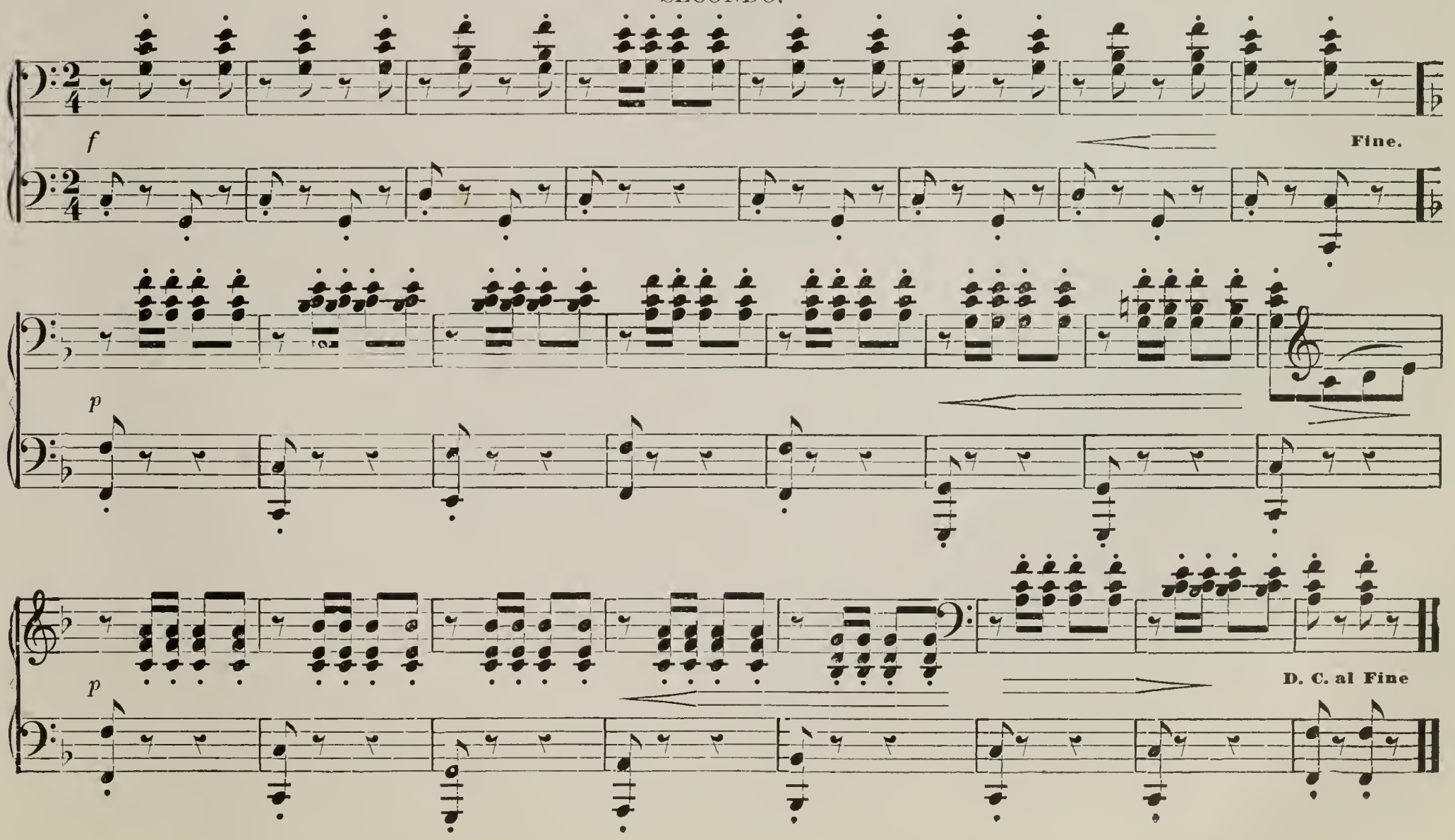
DANCING GALOP. Four Hands.

Duet, for teacher and pupil, or two pupils. Name the Tonic and Dominant 7th chords in the Secondo.

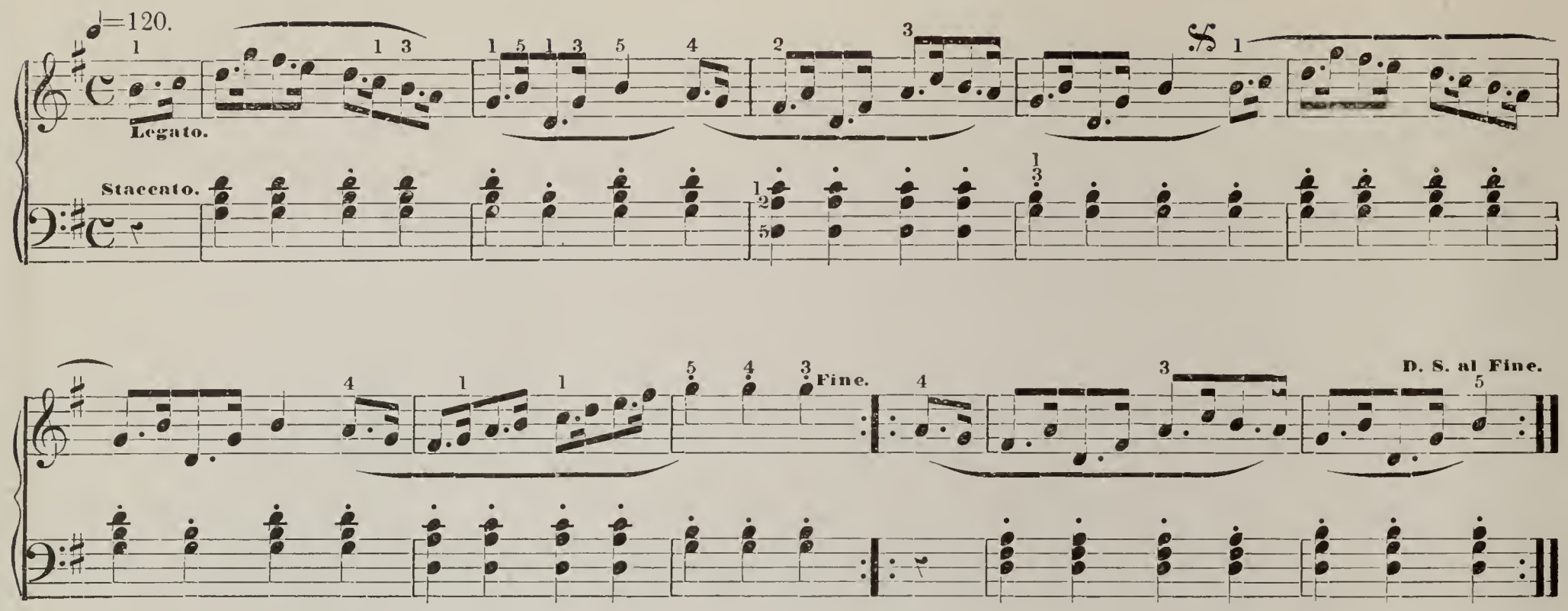
PRIMO.



SECONDO.



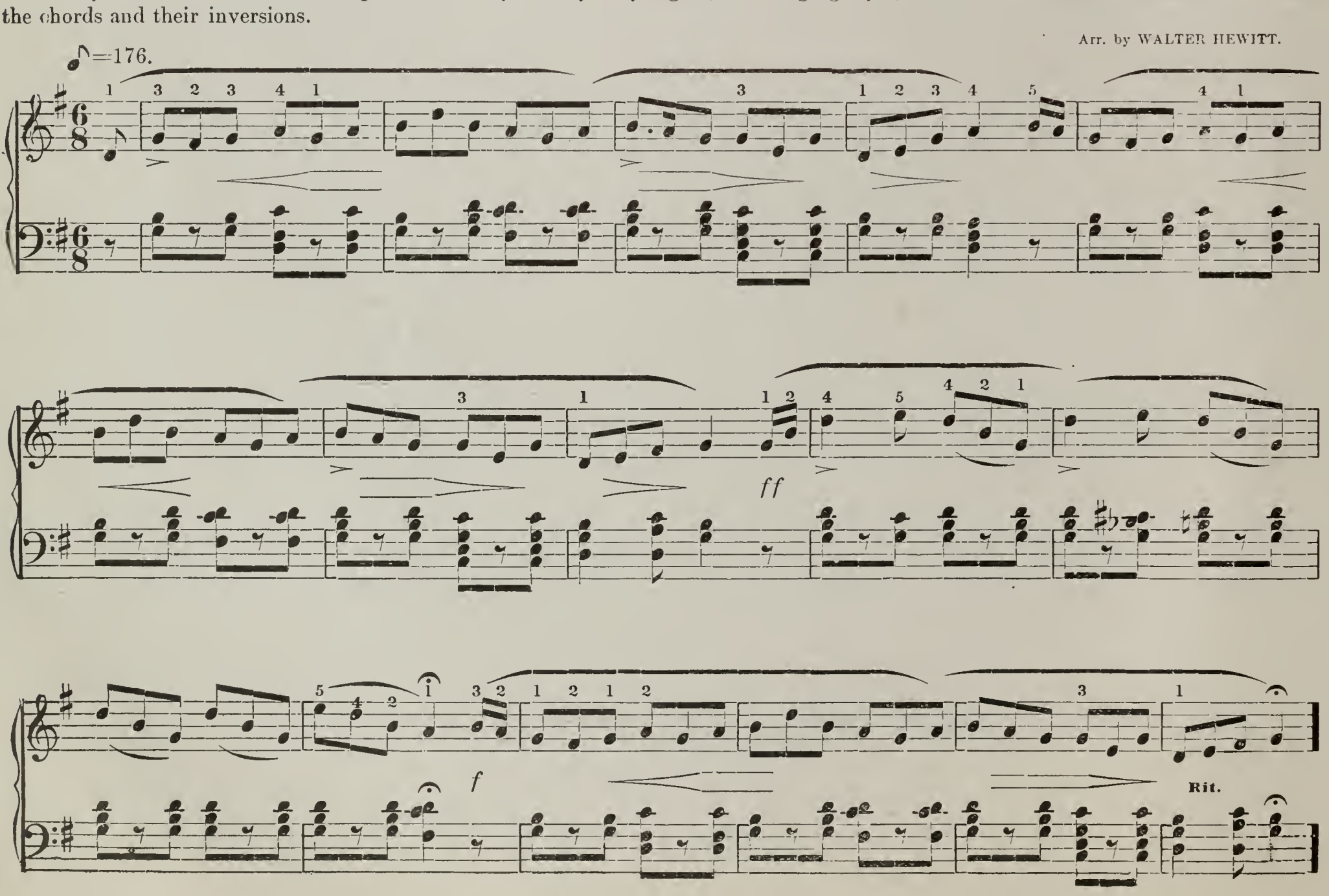
A COUNTRY DANCE.

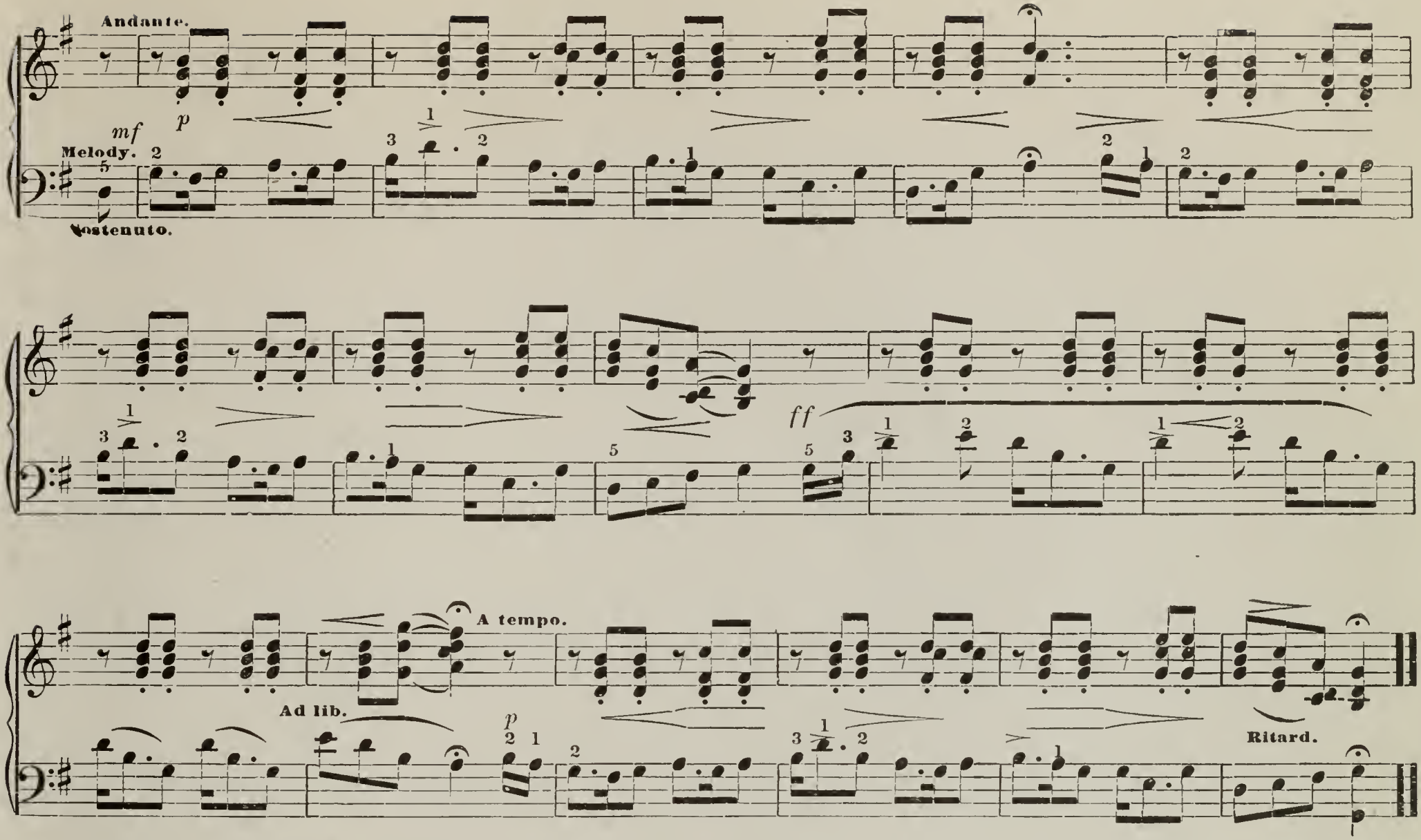


BONNIE DOON.

Study the correct accent and expression. Play melody very legato, in a singing style, and chords subdued and staccato. Name the chords and their inversions.

Arr. by WALTER HEWITT.

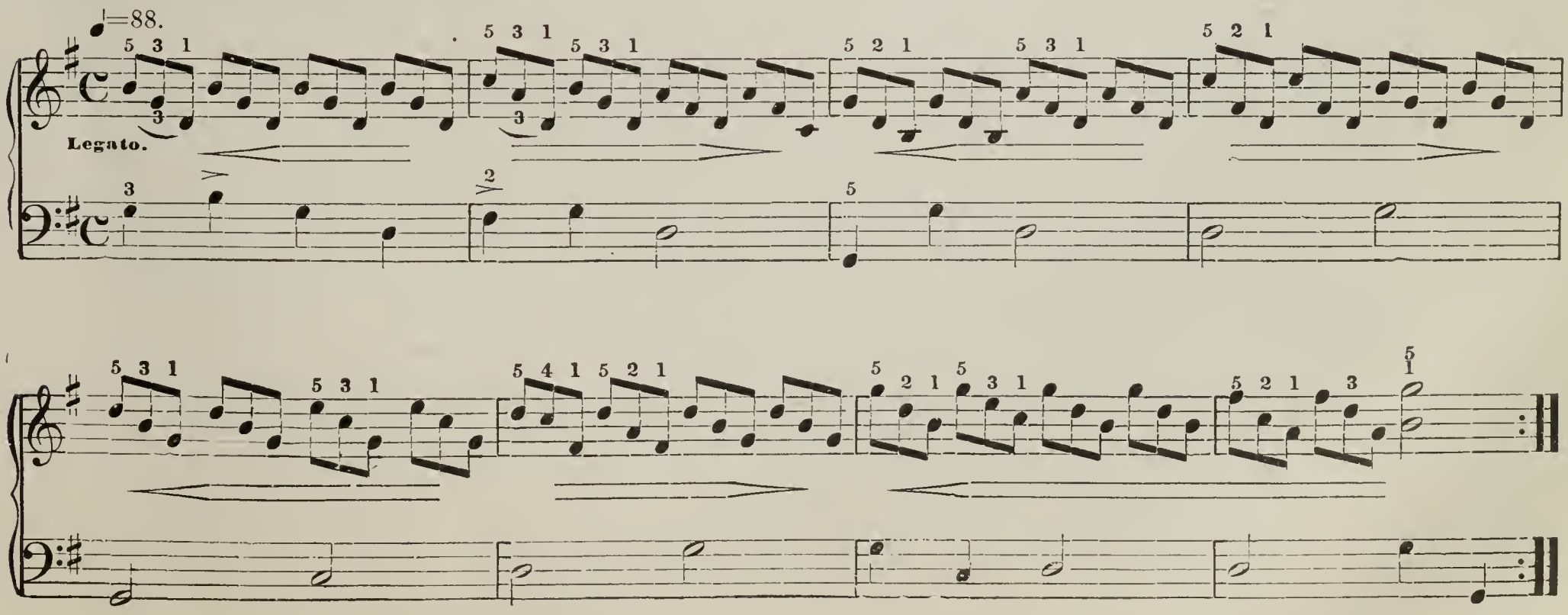




If other studies in the key of G are desired, the following will be found pleasing and instructive: Barcarole, Th. Oesten; Violet Waltz and Rose Leaf Waltz, 4 hands, Ch. Brunner; Sonatine, Oeuvre 49, No. 2, H. Lichner; No. 29, Concert Arie, and No. 12, Thème Varié, in Classics for the Young, Mozart; Sonatina II, Clementi.

BROKEN CHORDS.

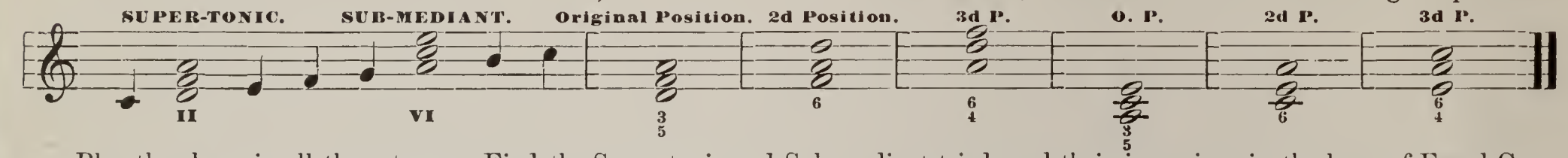
The tones of a chord are not always struck simultaneously, but follow each other in succession, when they are called Broken Chords and Arpeggios. (Pronounced är-pĕd′-jo.) Strike together the successive tones of each chord and give its name, before playing study. Play with accent and expression.



LESSON IV.

The Super-Tonic and Sub-Mediant Triads.

These are used in the same form as the Tonic, Sub-dominant and Dominant triads, with same inversions and change of positions.

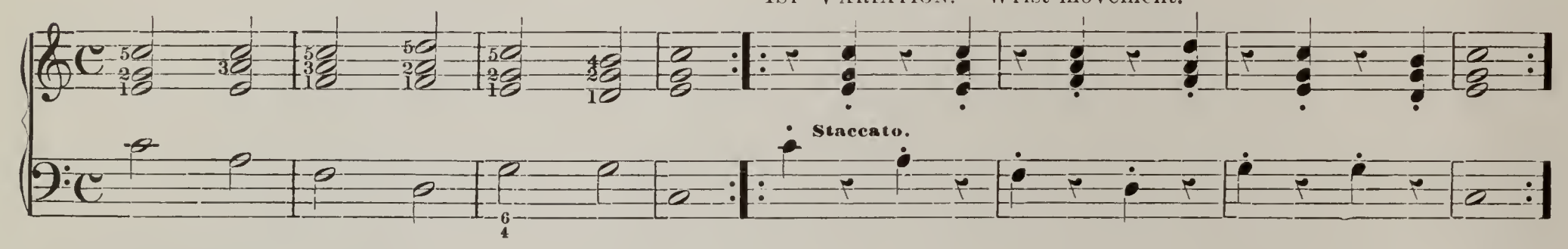


Play the above in all the octaves. Find the Super-tonic and Sub-mediant triads and their inversions in the keys of F and G.

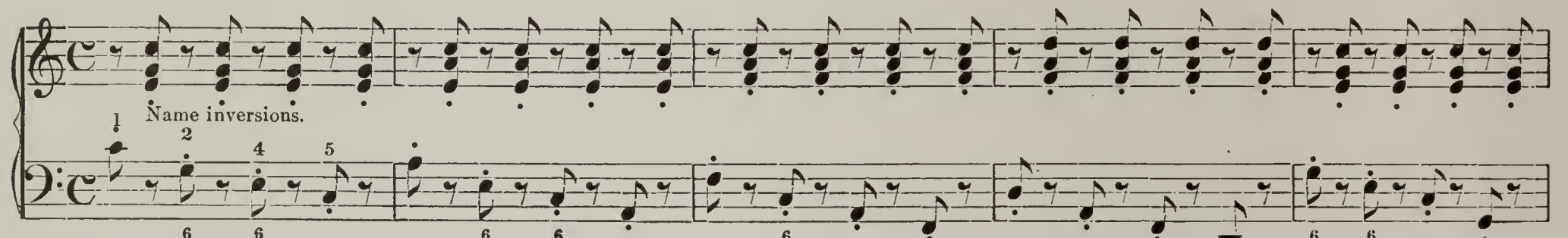
Study of Chords.

Slowly and very legato, to be played also in the keys of F and G. Point out the Super-tonic and Sub-dominant chords.

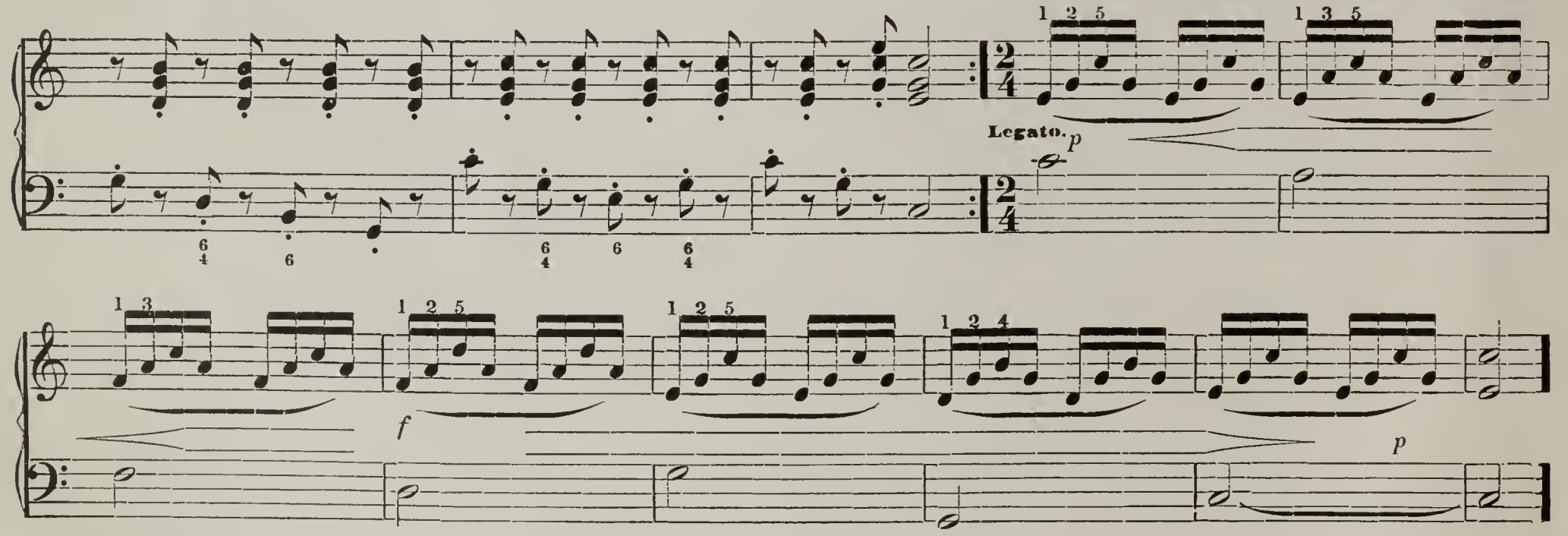
1st Variation. Wrist movement.



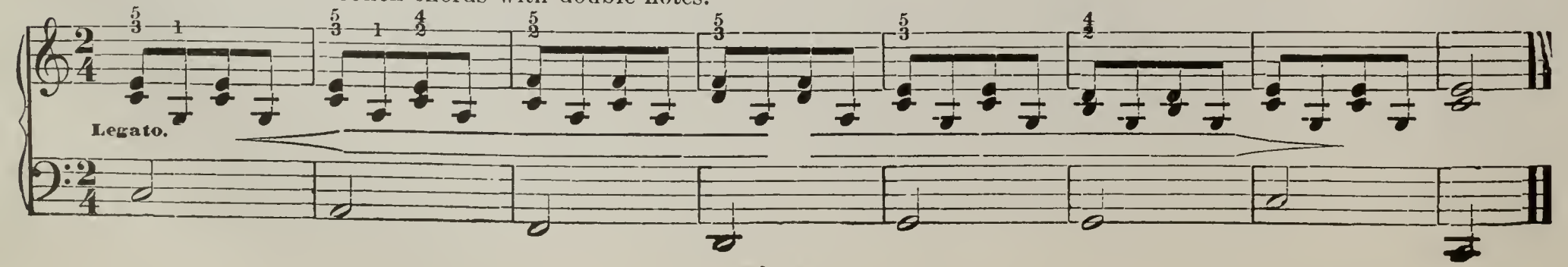
2d Variation.



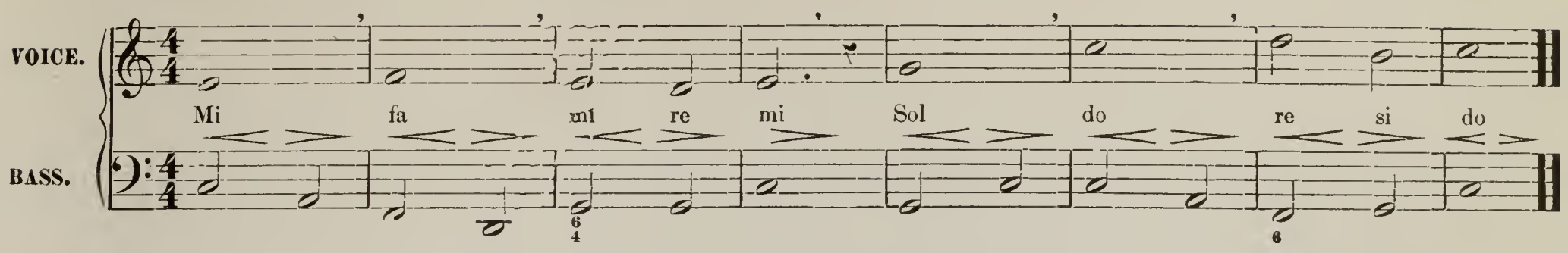
3d Variation. Broken chords. Name each chord.



4th Variation. Broken chords with double notes.



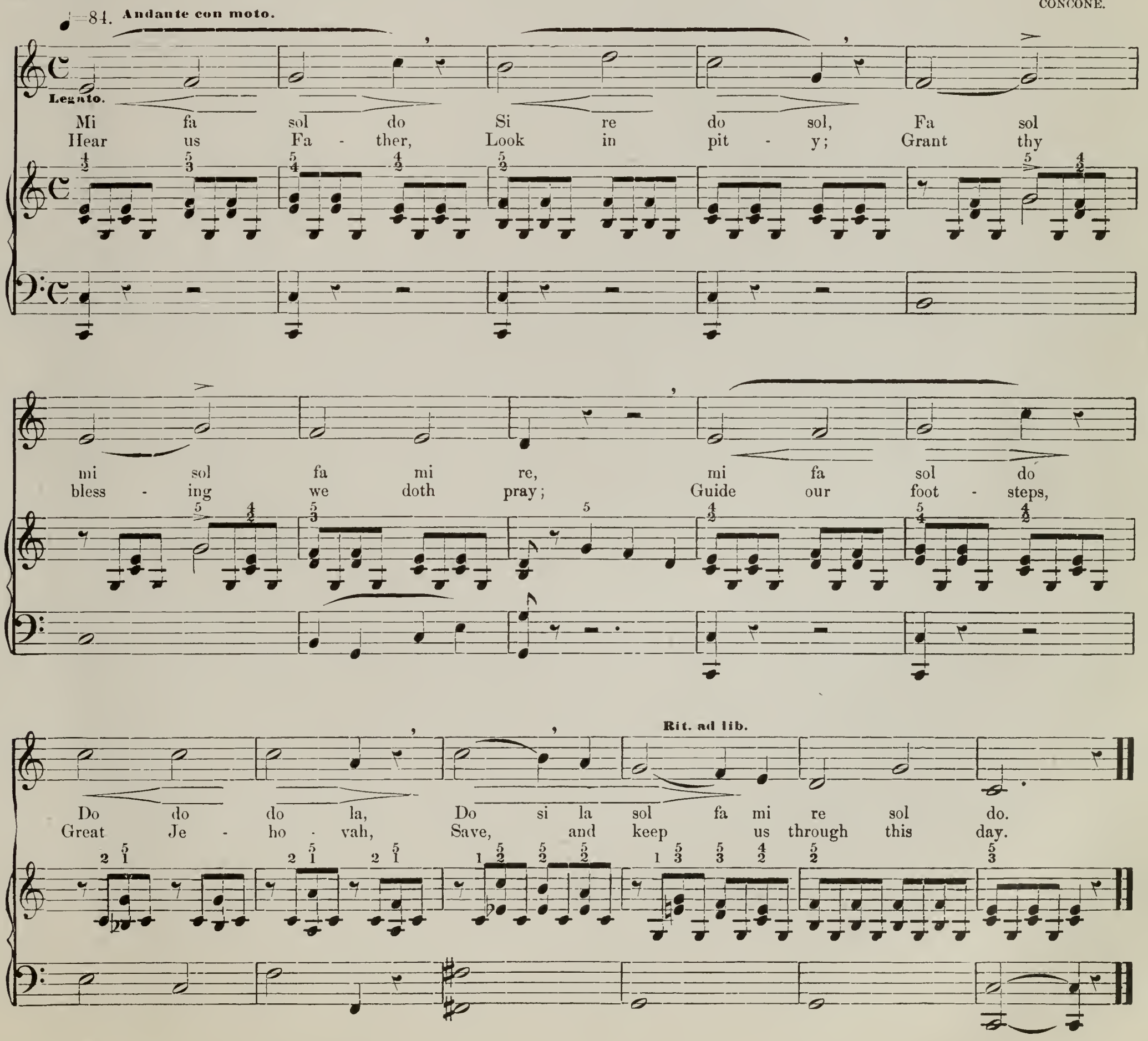
To the bass, add an accompaniment. As a guide, see Var. 4, preceding page, for position, and Var. 3 for movement.



VOCAL STUDY. HEAR, O FATHER.

Learn by syllable. Sing with expression and taste. Speak words distinctly. Study for broad, full, pure tones, and the correct management of the breath. Avoid the common fault of allowing the voice to slide from one tone to another.

CONCONE.



AIR DE FIGARO.

This requires a precise, prompt, spirited staccato touch, every note perfect and in exact time. In changing fingers on the same key, give a sudden, energetic stroke, and as the finger touches its key draw it back quickly toward the palm of the hand.

MOZART.

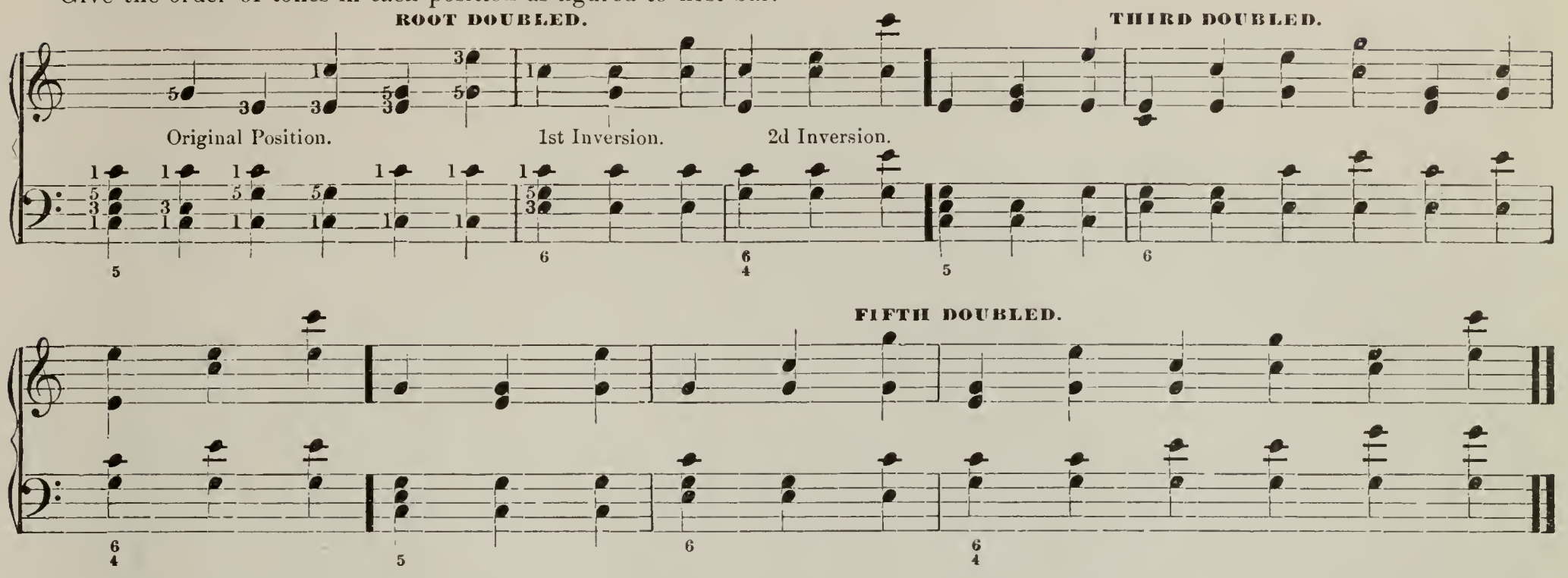
♩=126. **Moderato ma risoluto.**

mf *f* *p* *f* *p* **Fine to Coda.** *mf* *f* **Legato.** **Dolce.** *f* *p* *ff* **D. S.** **CODA.**

Do not neglect the technical studies, pages 74, 75 and 76.

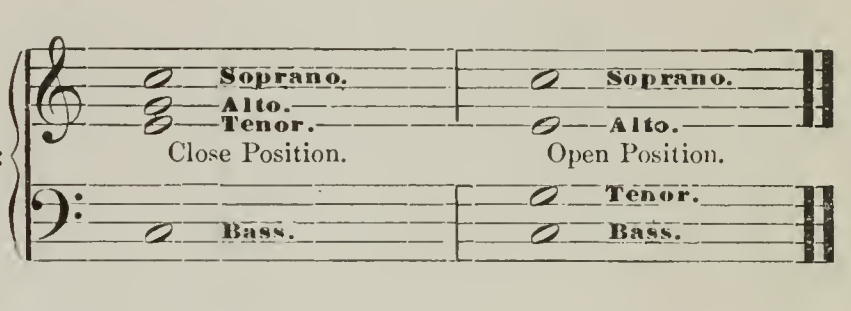
Thirty-six Positions of Triad.

A triad may appear in 36 positions by inversion, and doubling its root,3d or 5th. The 3d is seldom doubled.
Give the order of tones in each position as figured to first bar.



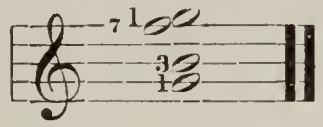
In vocal music the soprano has the highest tone, alto next below, tenor next, and bass the lowest tone. In close position the three upper parts are in the compass of an octave; otherwise they are in open position.

EXAMPLE:

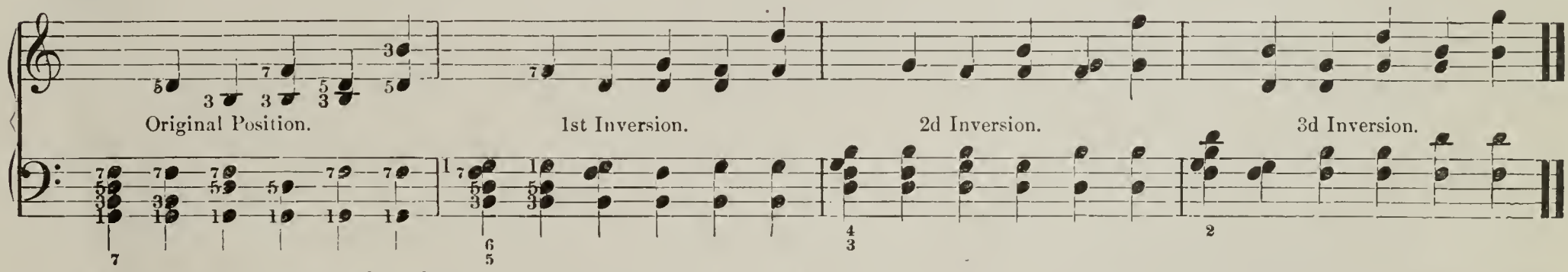


Twenty-four Positions of Dominant Seventh.

The Dominant Seventh, being a four-toned chord, is complete in itself, without doubling any tone, though the 1st (root) is often doubled and the fifth omitted. Ex:



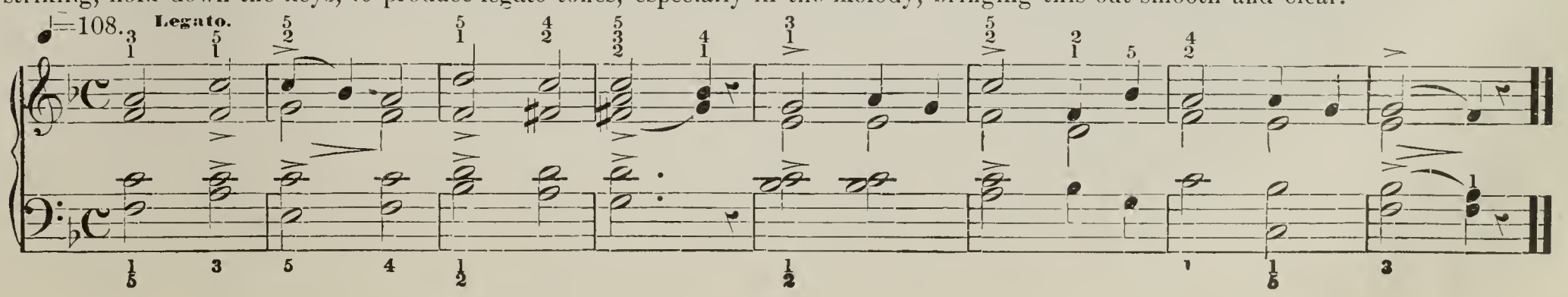
Key of C.



By writing and playing the chords of different keys in the above, or similar positions, the pupil will soon be able to name quickly each chord in whatever position it may appear.

Aria Religioso.

Study of chords in open position. Strike all the notes of a chord exactly together, in same manner as staccato chords, but, after striking, hold down the keys, to produce legato tones, especially in the melody, bringing this out smooth and clear.



THE MILL ON THE BROOK.

Practice carefully. Do not move hands, but fingers only. Broken chords.

♩=76. **Allegro.**

KOHLER.

p

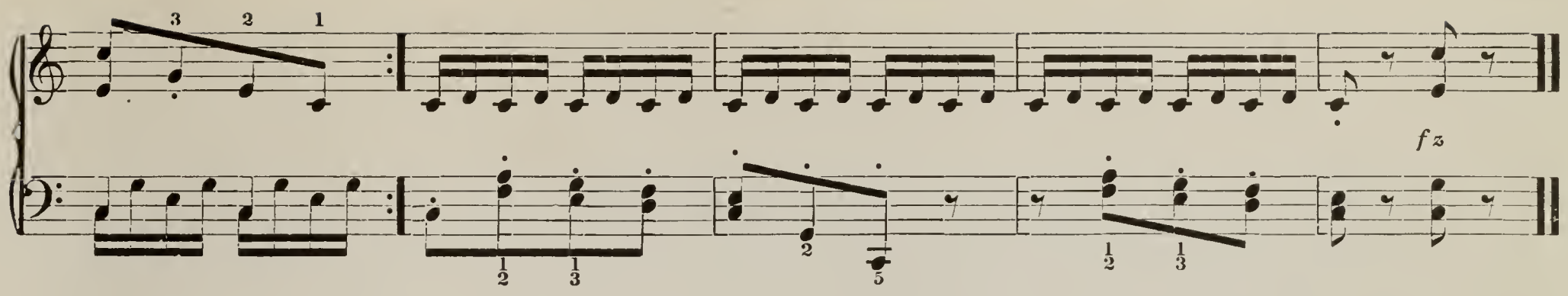
Cres.

f p

p

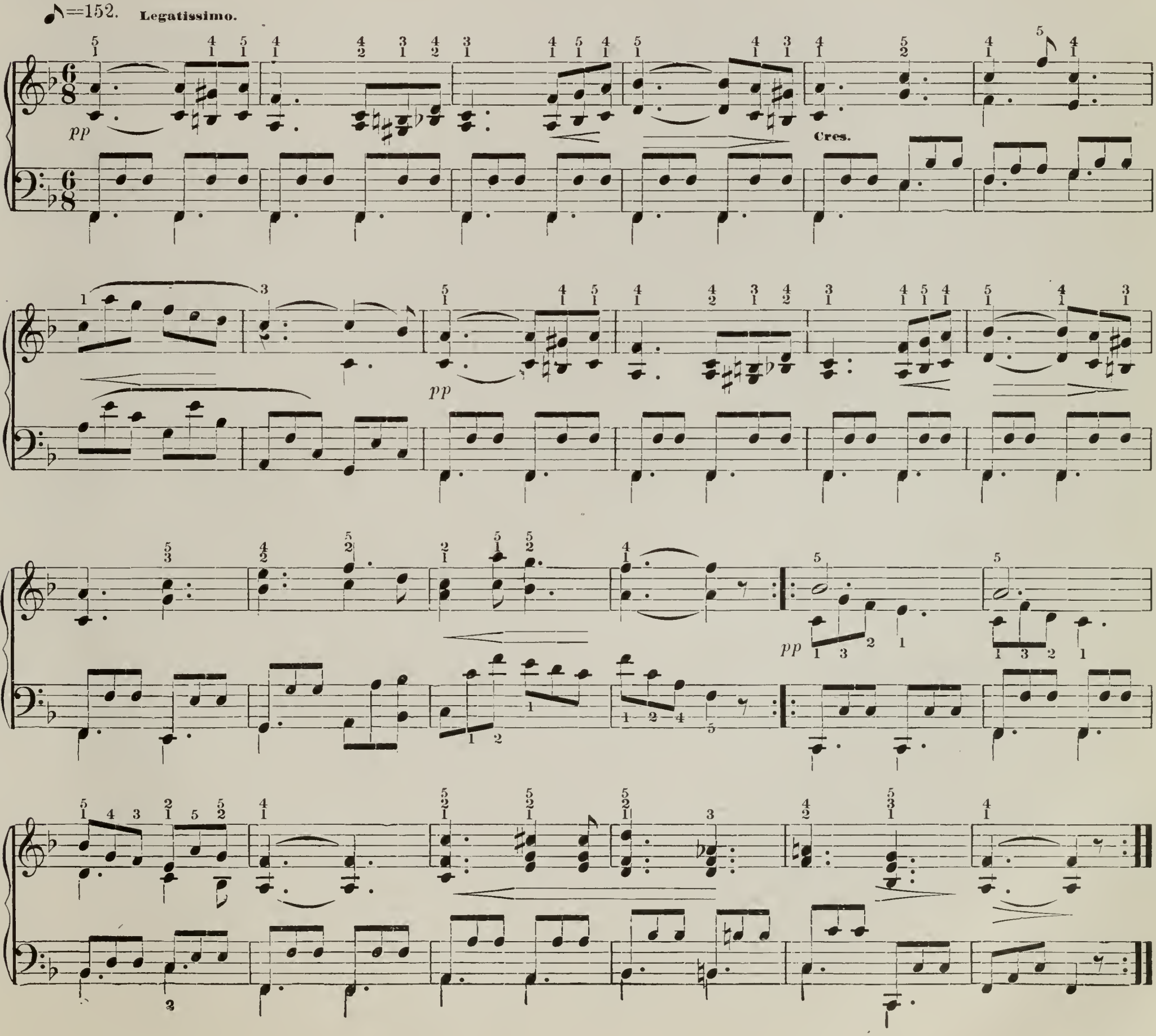
mf

p



NOCTURNE.

Finger so that the *upper notes,* or *melody,* is continued in a flowing, singing style, and let the other parts be subservient to this melody.



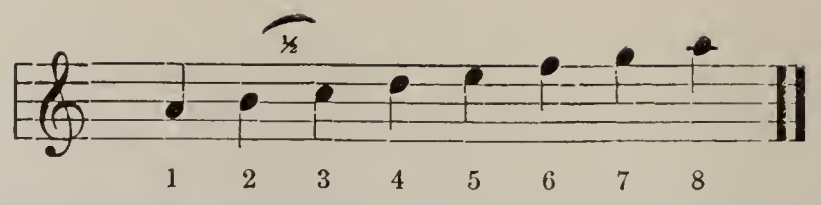
LESSON VI.

The Minor Scale.

Each major key has its relative minor: both having the same signature. The key-note of the relative minor is found on the 6th degree of the major scale.

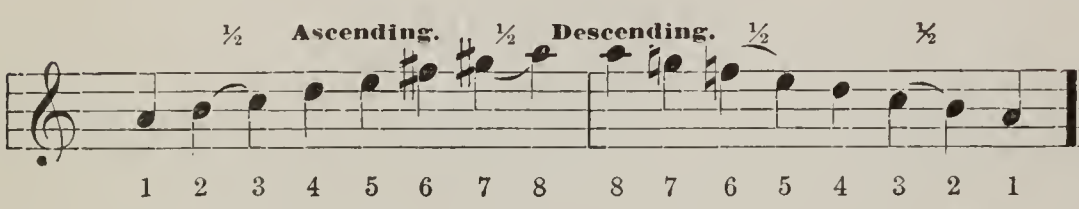
The minor scale differs from the major in the location of its two semitones (half steps), the first semitone always occurring between the 2d and 3d degrees.

EXAMPLE:

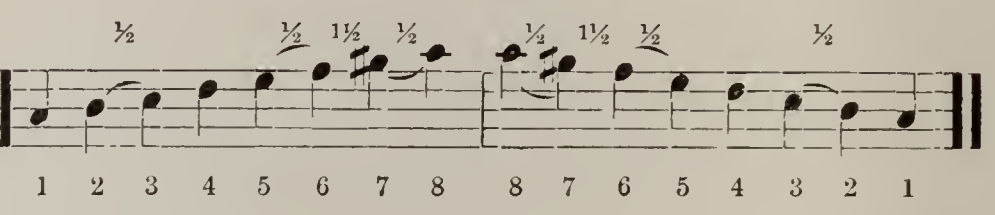


The second semitone is governed by accidentals, the scale having two formations, the Melodic and the Harmonic. As follows:

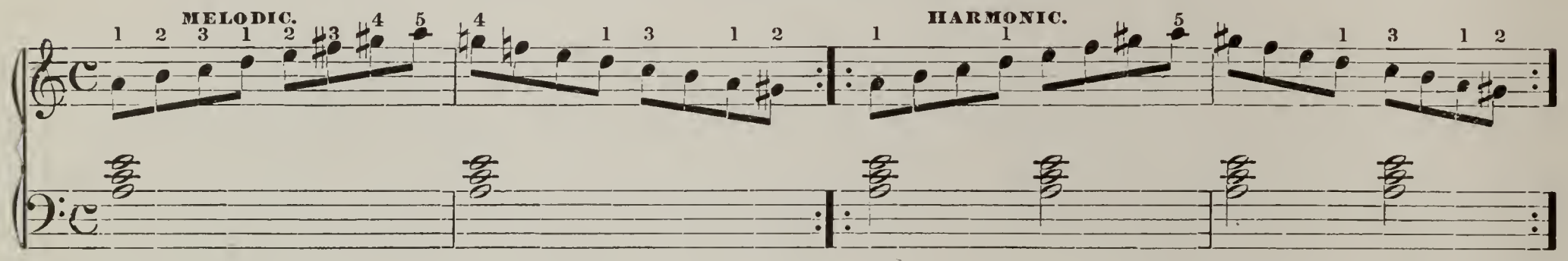
Melodic Minor Scale.

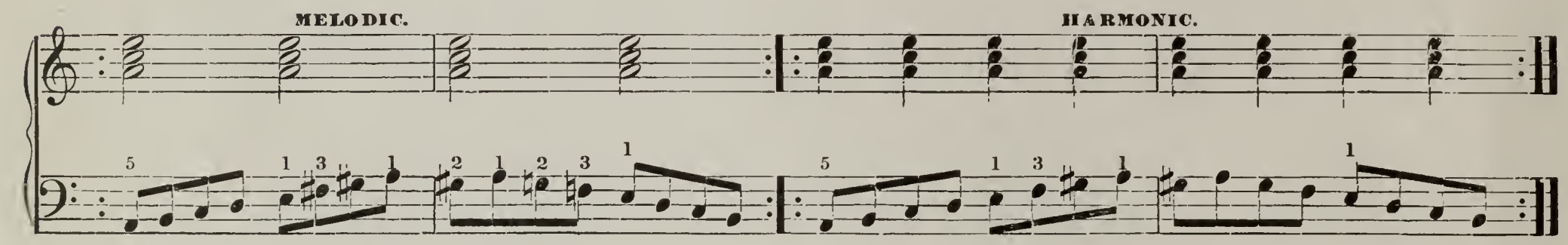


Harmonic Minor Scale.

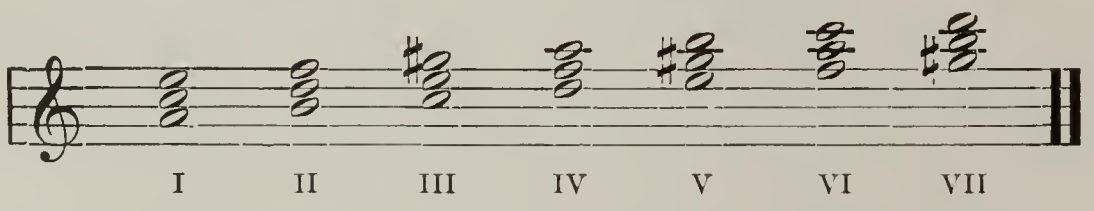


A Minor Scale. Relative to C Major.



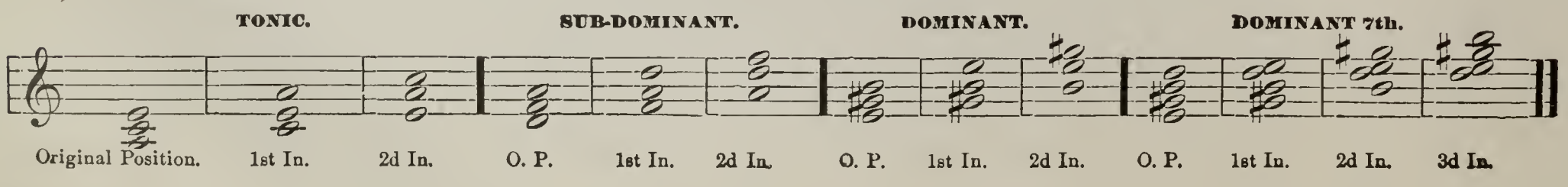


Triads on the Minor Scale.

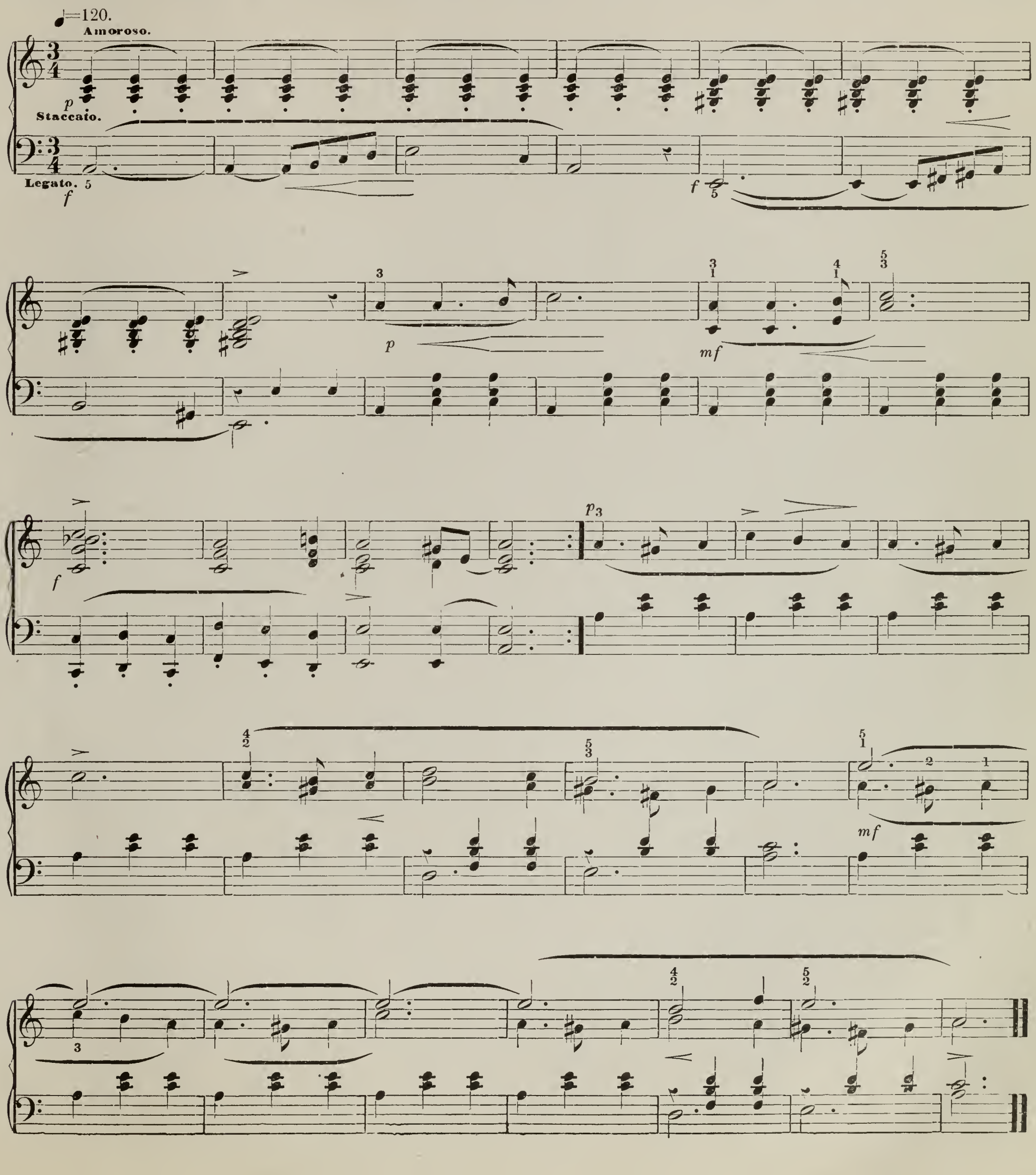


The foundation chords in Minor, as well as Major keys, are found on the I, IV and V degrees of the scale, viz: Tonic, Sub-dominant, Dominant and Dominant 7th. The Tonic and Sub-dominant triads in the minor key are minor chords, having minor instead of major thirds. The Dominant triad and Dominant 7th, are formed alike in major and minor keys, having always a major third, perfect fifth, and minor seventh.

Inversion of Chords.



Play the melody prominent, and chords subdued. Keep the arms quiet, and do not raise the hand too high, in striking the chords. Point out the Tonic and Dominant 7th chords. Keep your eyes on the notes, and play slowly at first, so that you may be able to strike the correct note without hesitating. By practicing with the metronome in all grades and varieties of time, you acquire precision, evenness, exactness; and avoid the prevalent fault of hurrying. Observe the accents. Where do they occur in triple time?



SCHERZO, No. 1. Four Hands.

SECONDO.

Allegro.

ff

SCHERZO, No. 2.

p

f

p

Fine.

f

D. S.

Five-finger technics.

PRIMO.

Allegro.

8va.

ff

8va.

SCHERZO, No. 2.

8va.

p

8va.

f *p*

8va.

f

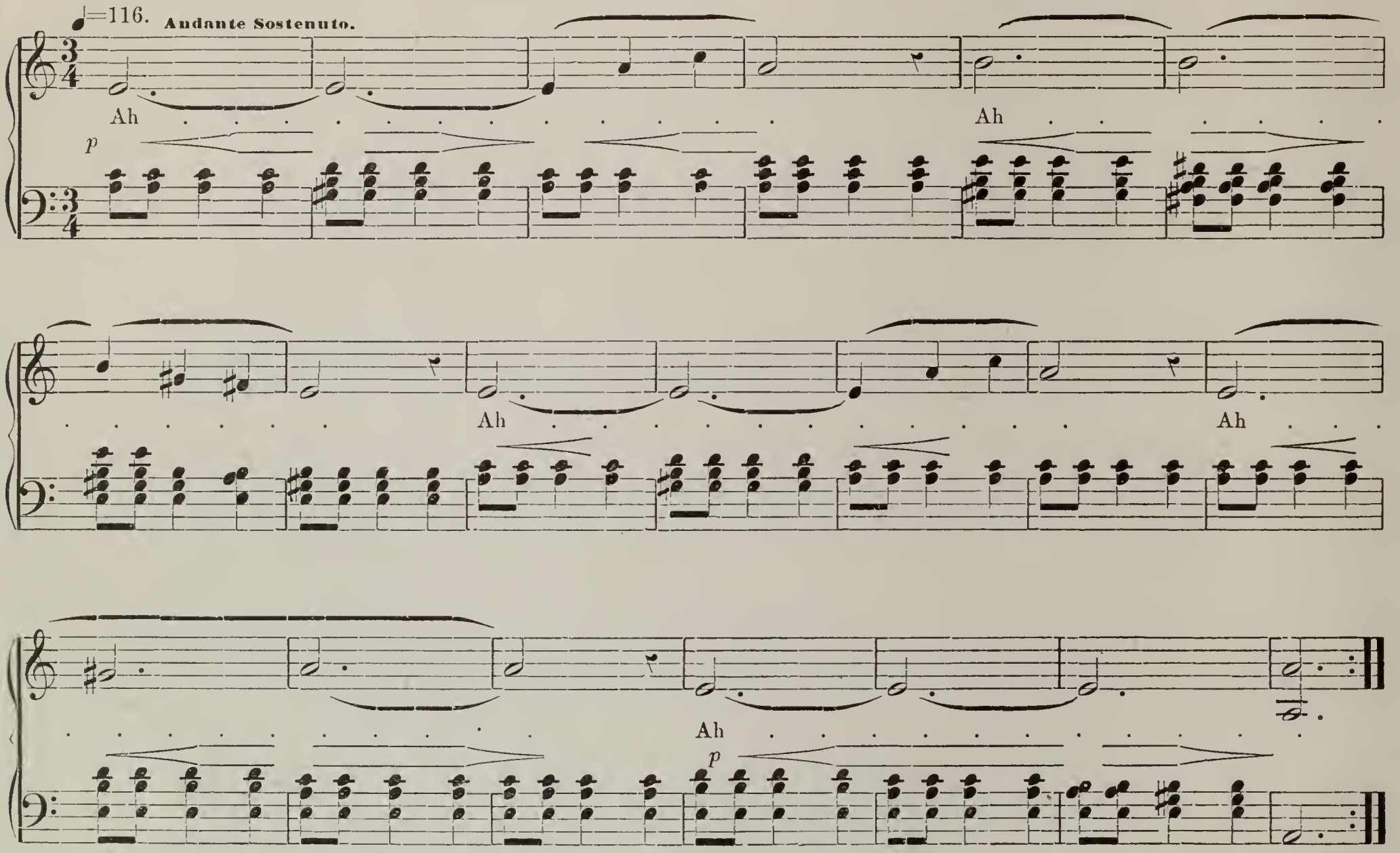
Fine.

8va.

D. S.

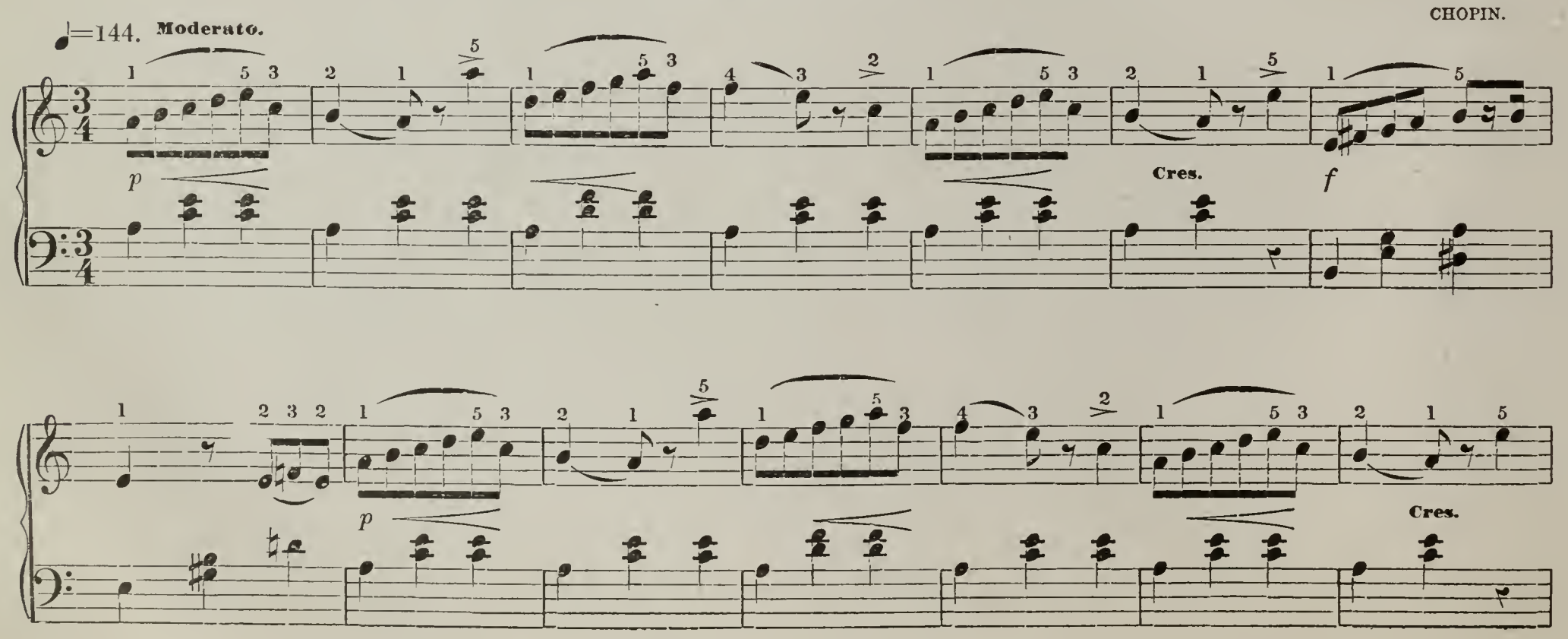
Vocal Exercise in A Minor.

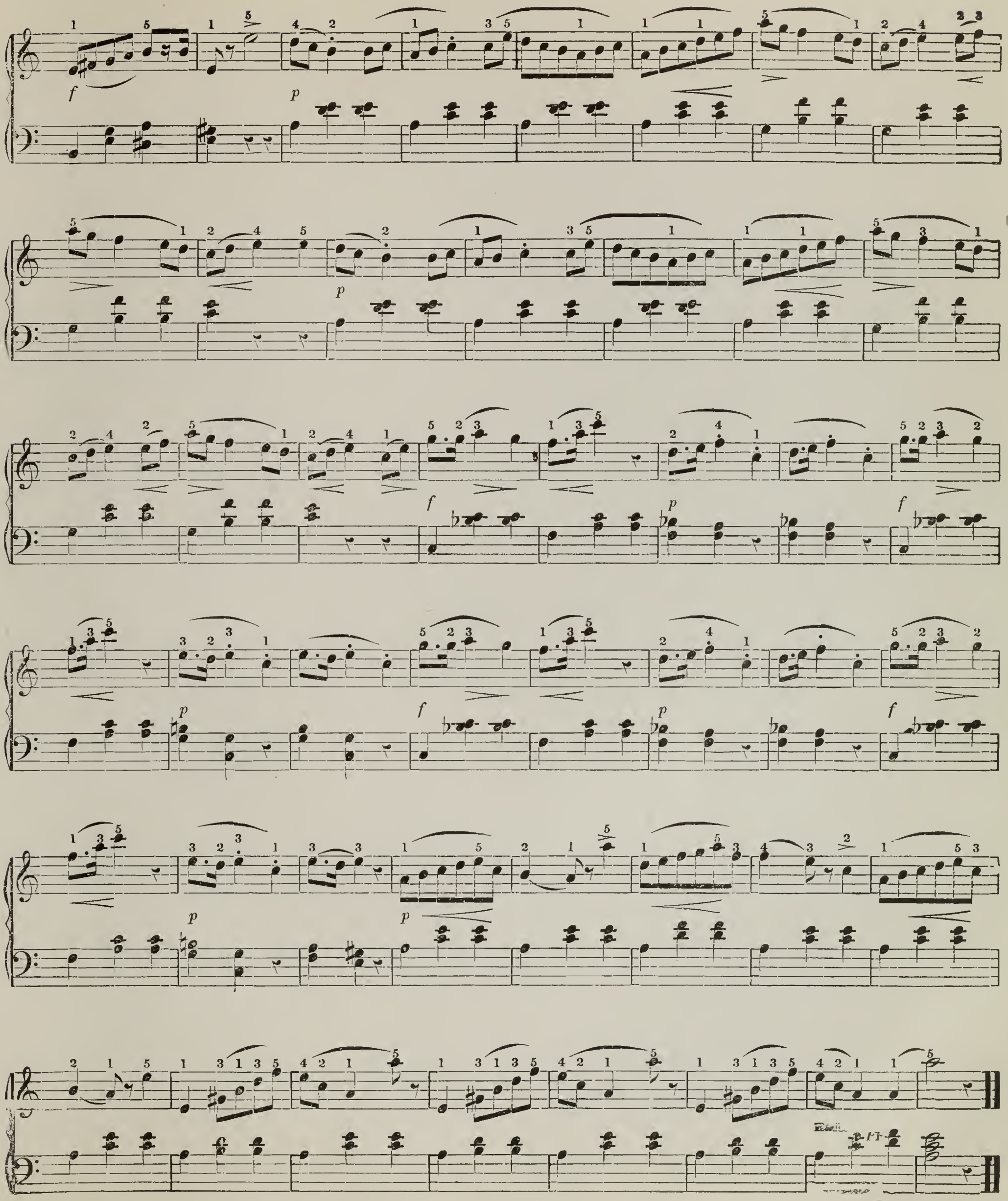
By listening to, and criticizing the sounds emitted by the voice, many faults are avoided. Study for purity, and clearness of tone, rather than power. A full breath is required at the commencement of each phrase, allowing it to escape gradually and slowly, so that the < and > tones are smooth and steady.



FIFTH MAZURKA.

CHOPIN.



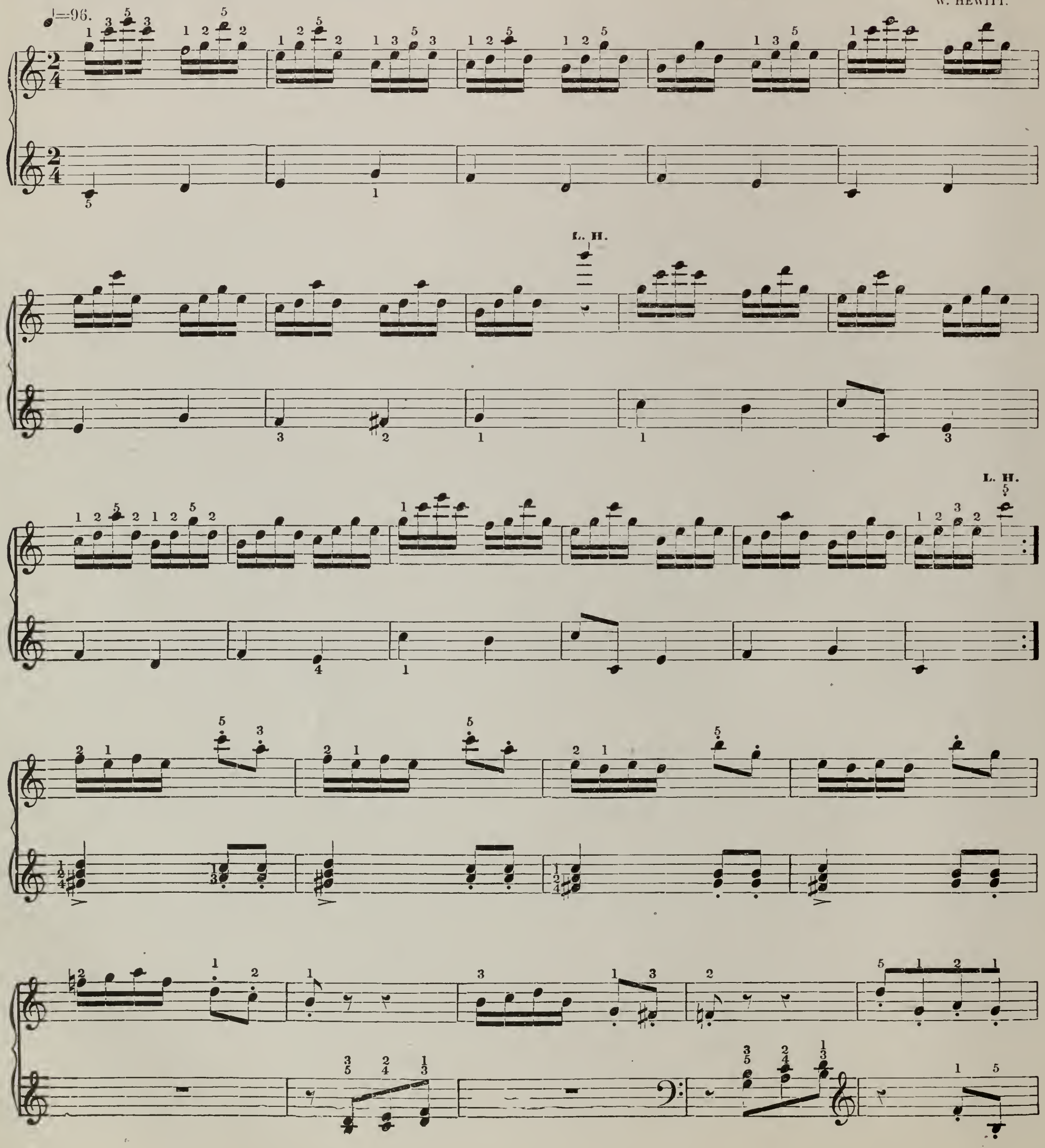


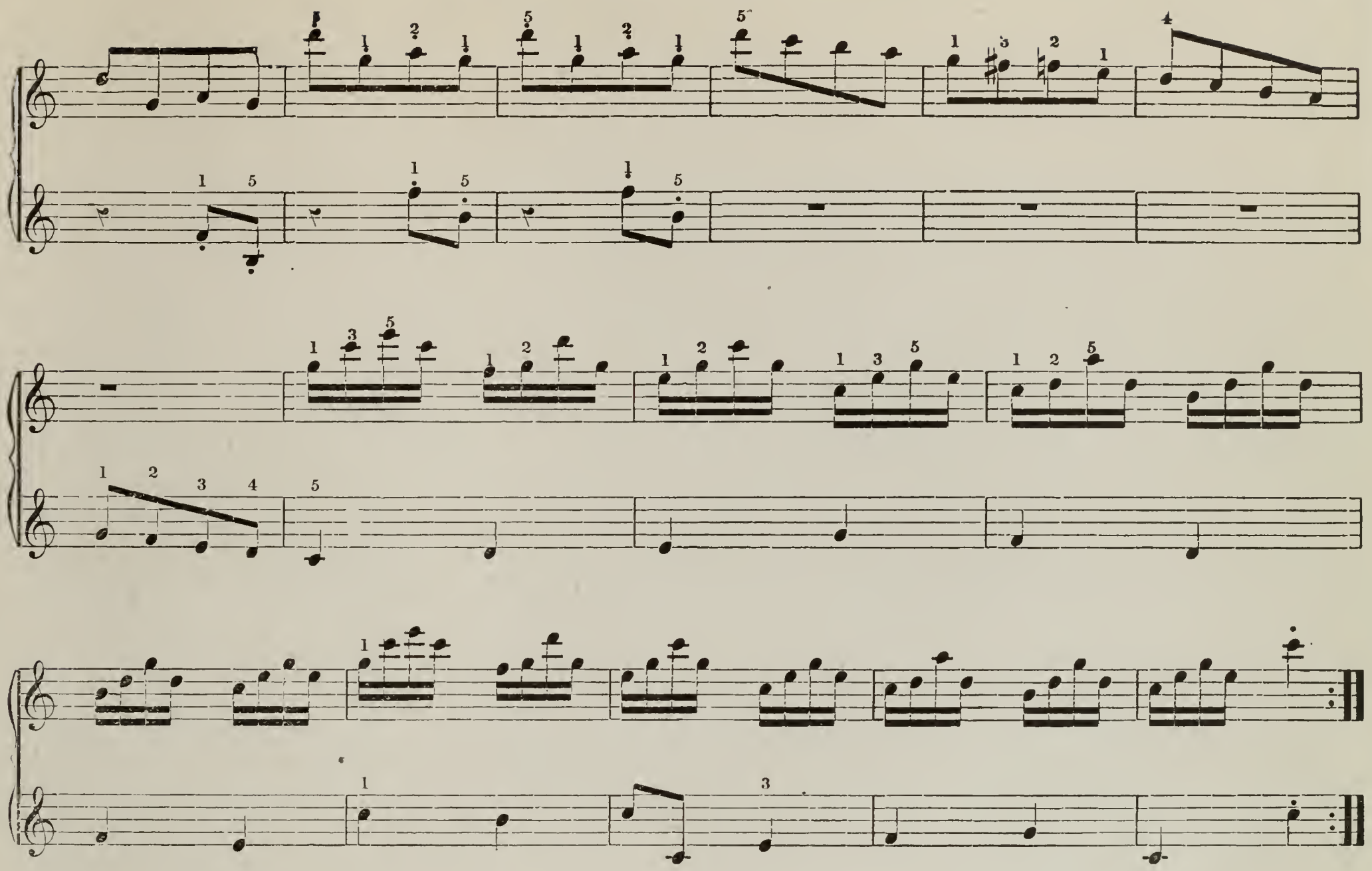
LESSON VII.

THE HUMMING BIRD.

This study requires a light, graceful touch; legato and flowing, each broken chord following each other like a string of pearls, while the melody with left hand is distinct and prominent.

W. HEWITT.

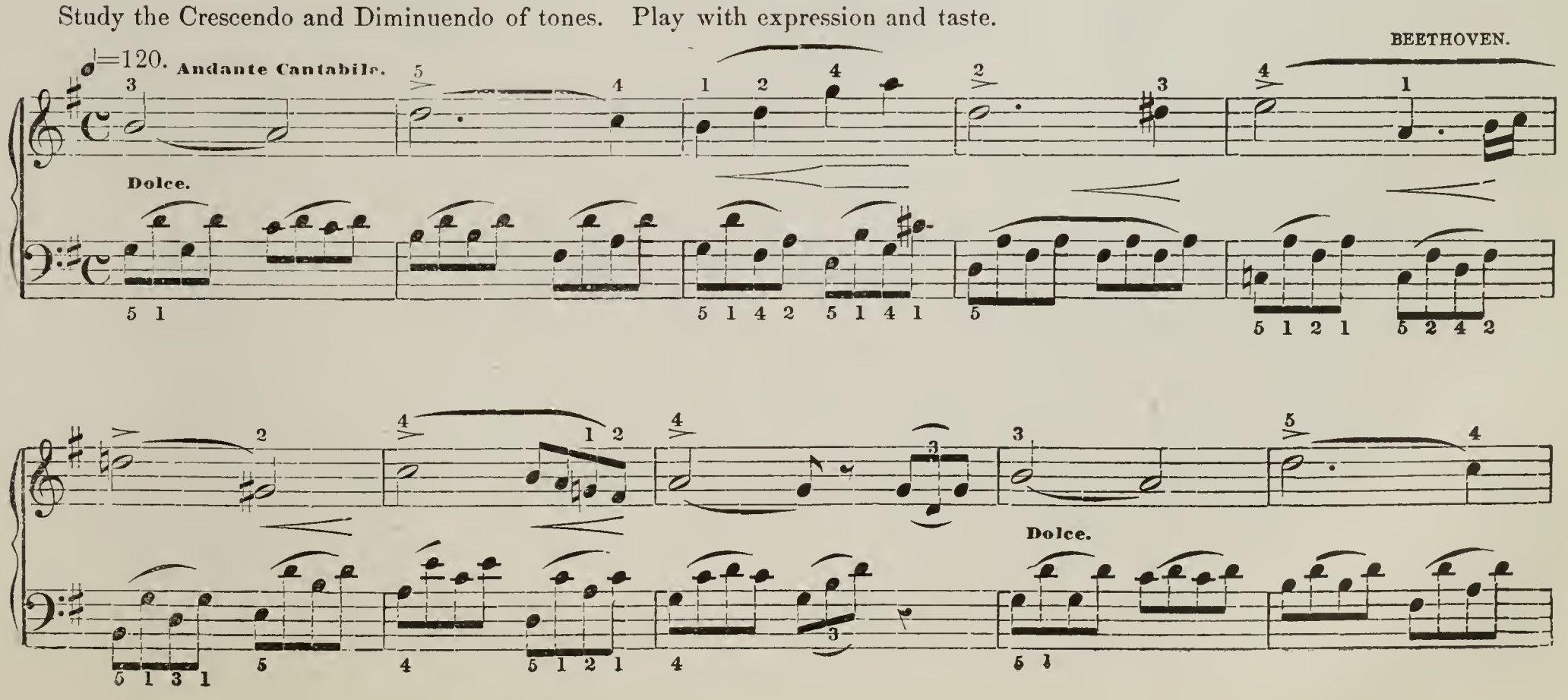


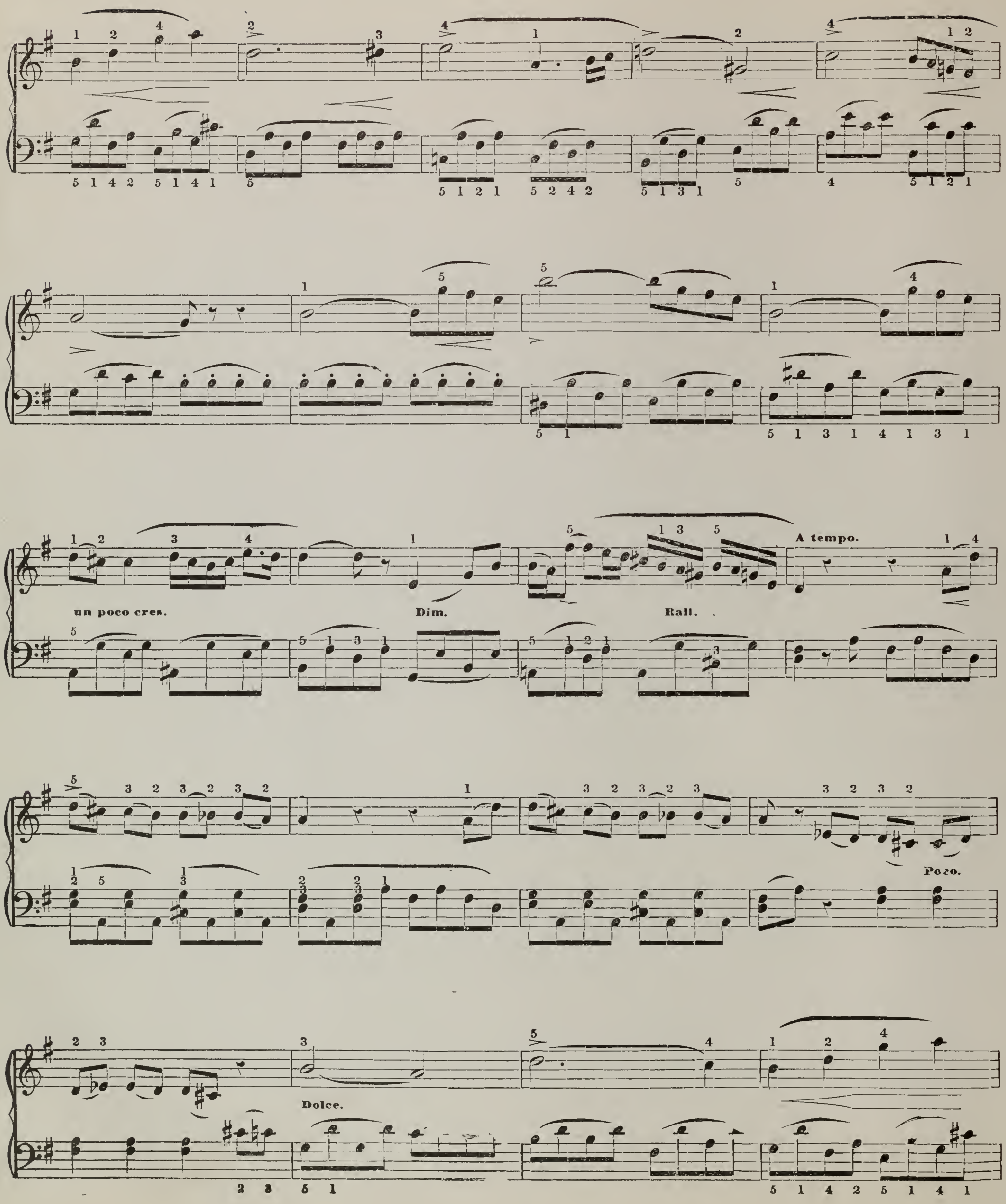


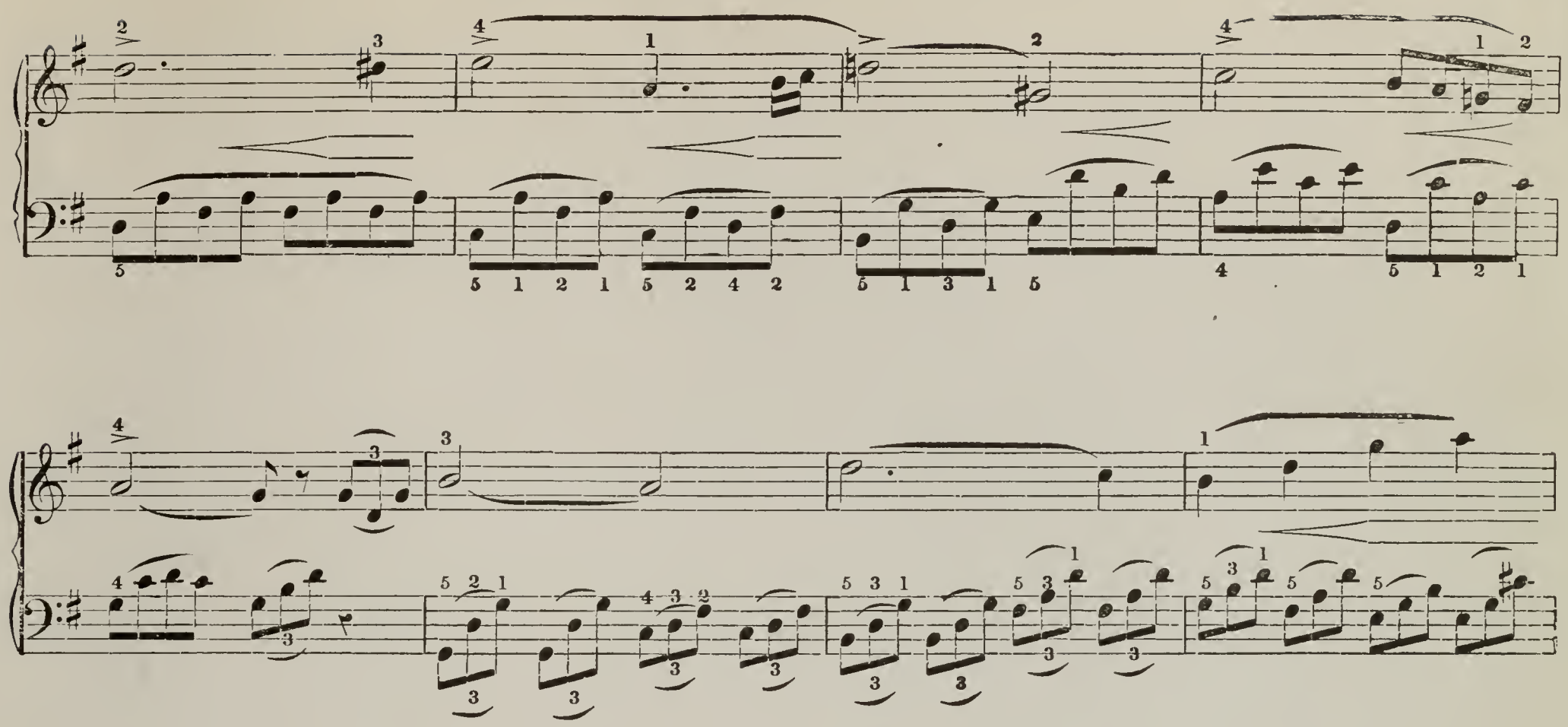
ANDANTE MOVEMENT.

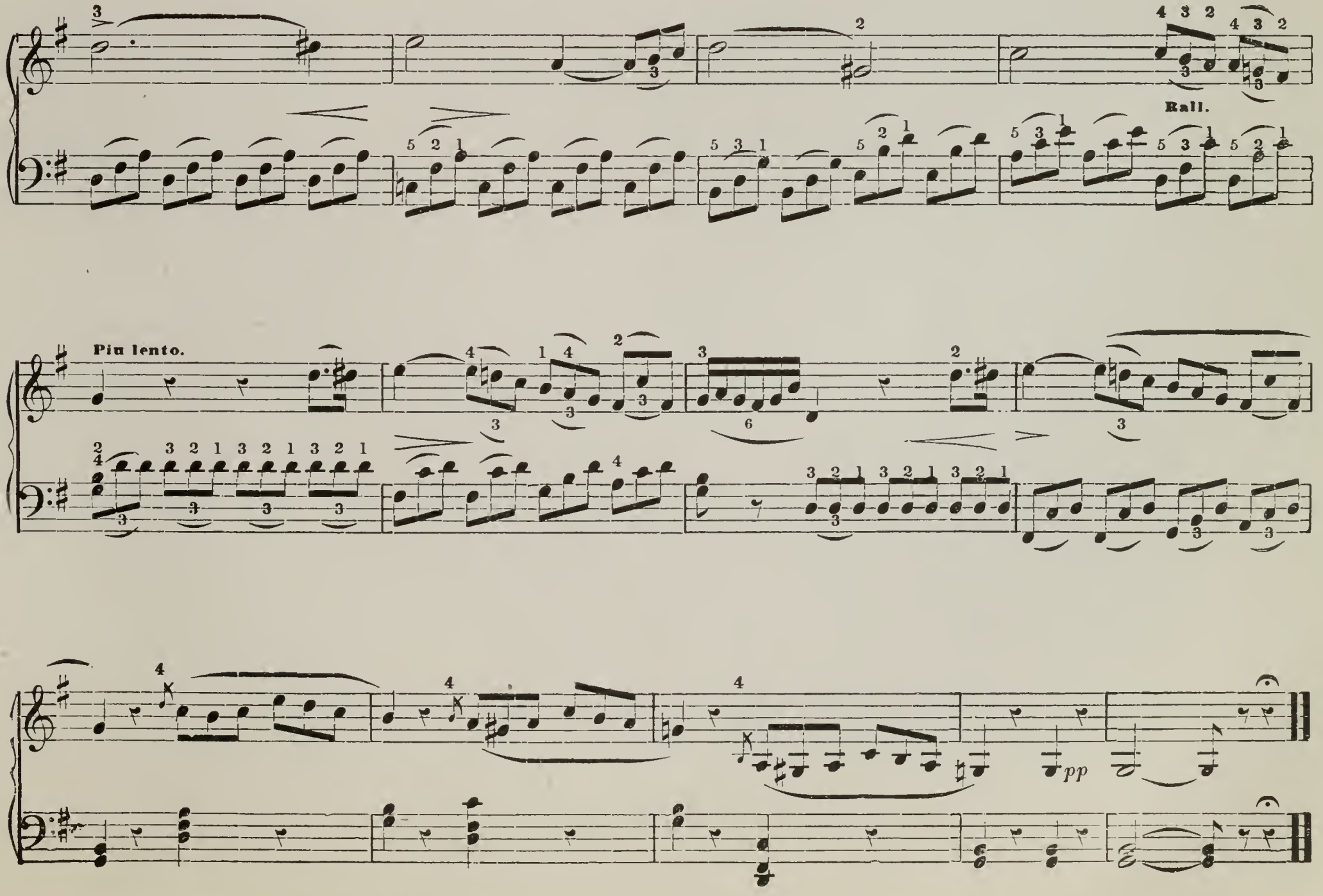
FROM SONATA PATHETIQUE.

Study the Crescendo and Diminuendo of tones. Play with expression and taste.



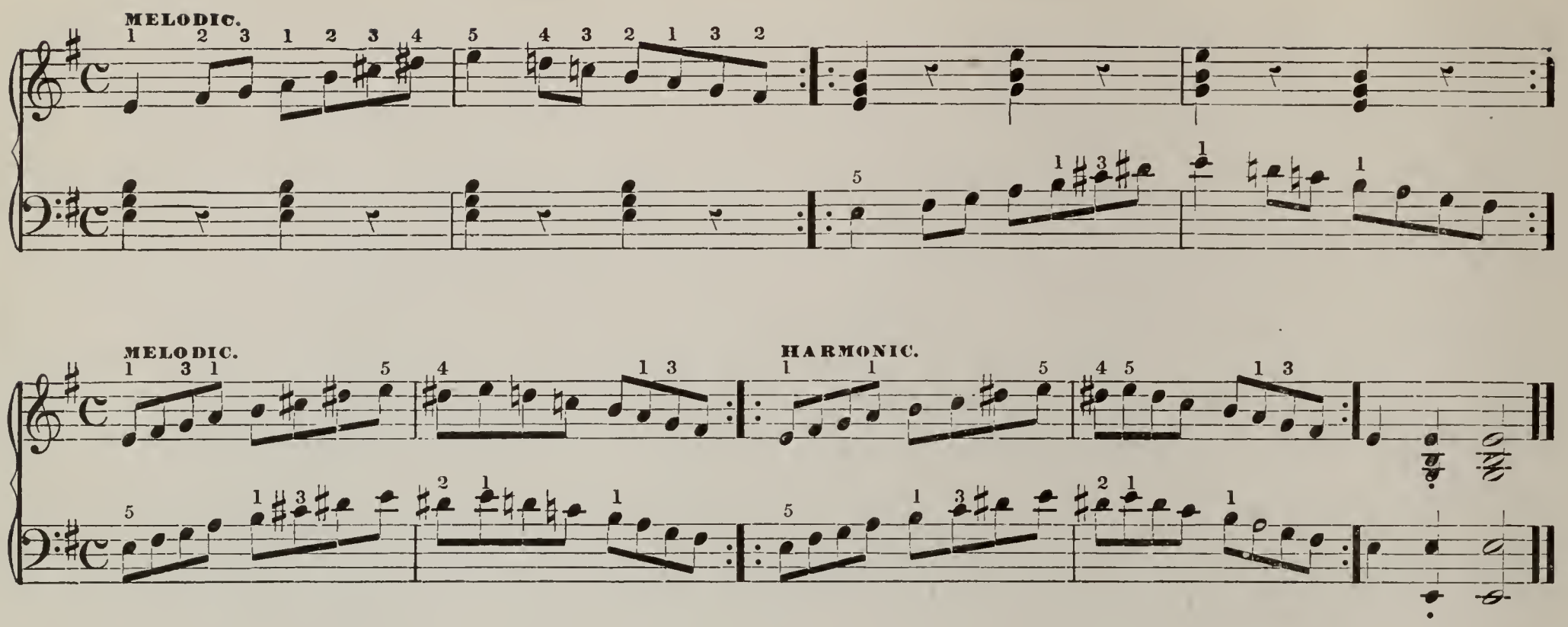

un poco cres.
Dim.
Rall.
A tempo.
Poco.
Dolce.



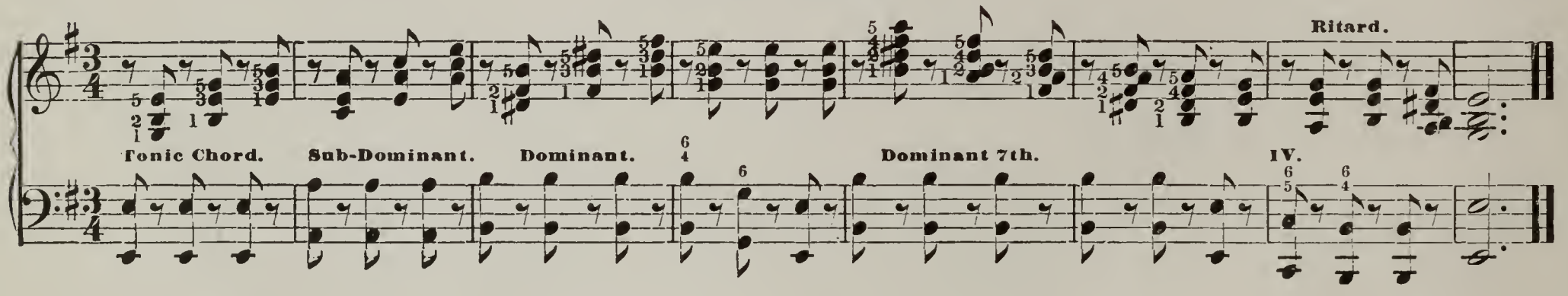

Rall.
Più lento.
pp

LESSON VIII.

E Minor Scale. Relative to G Major.

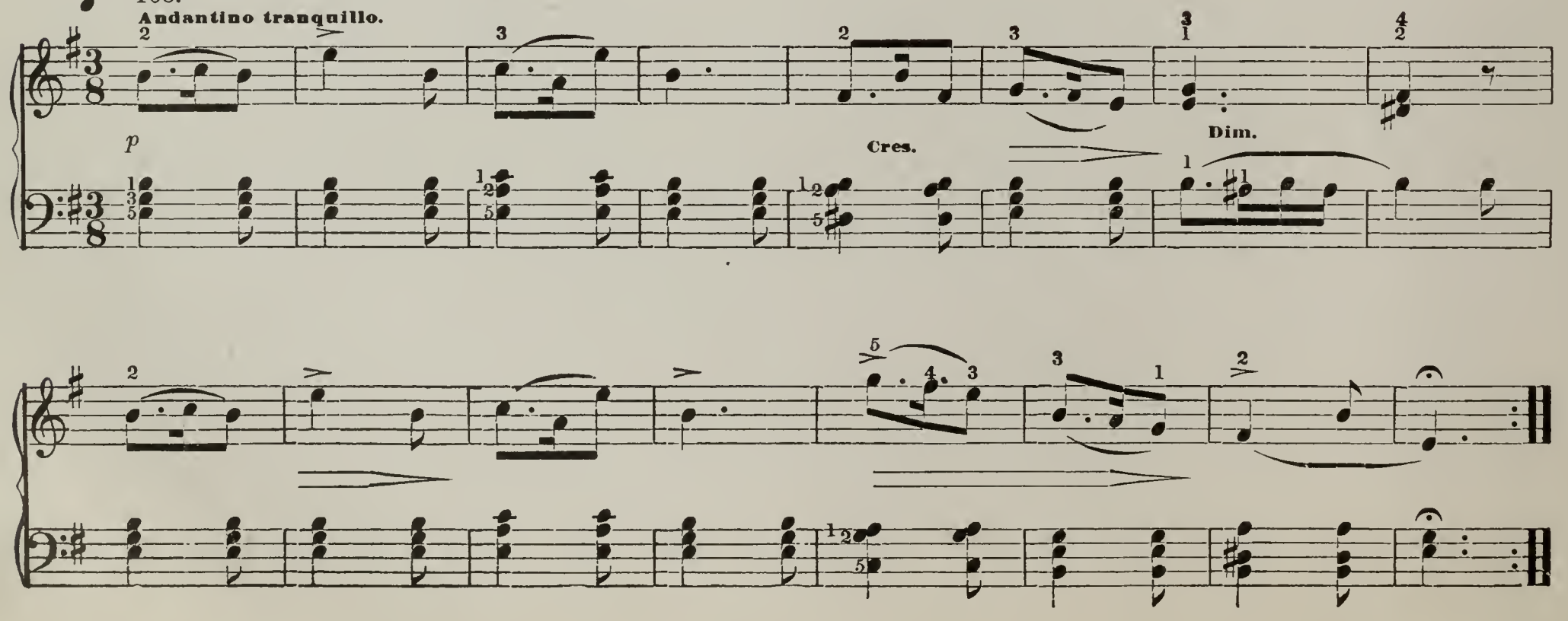


E Minor Chords.

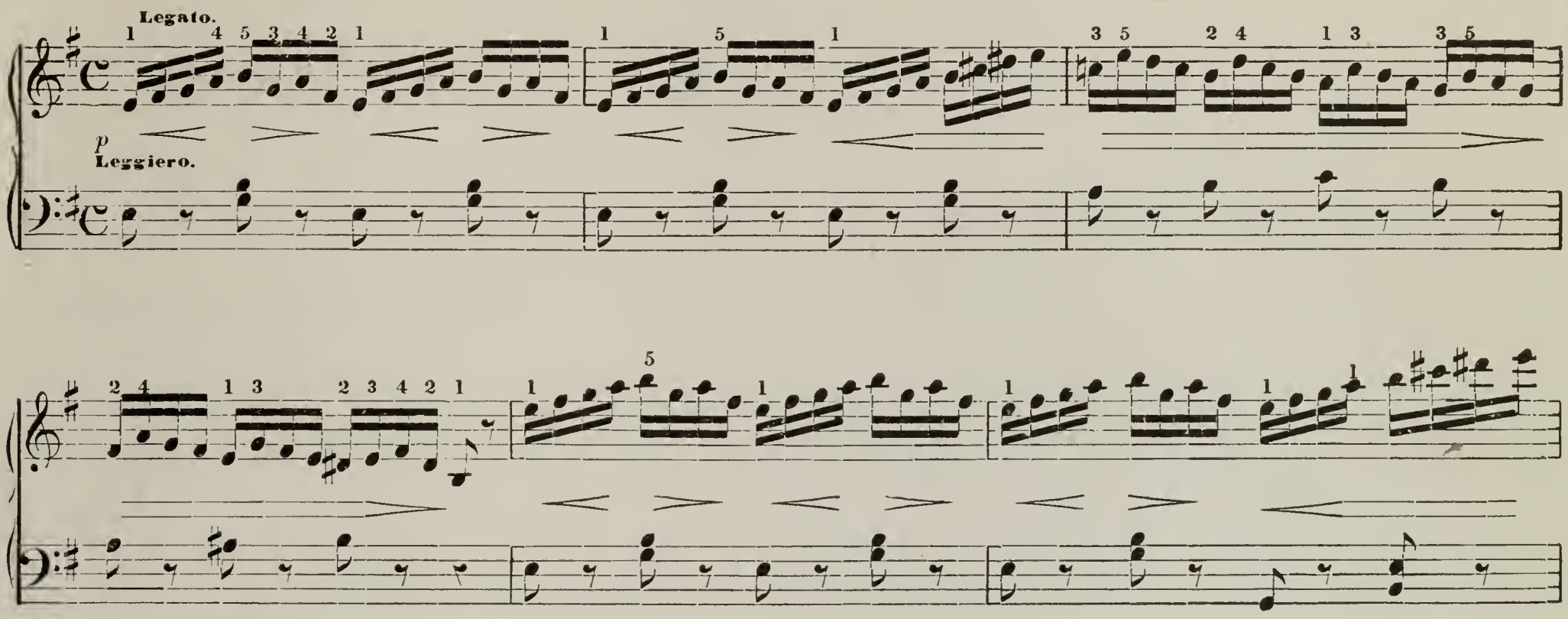


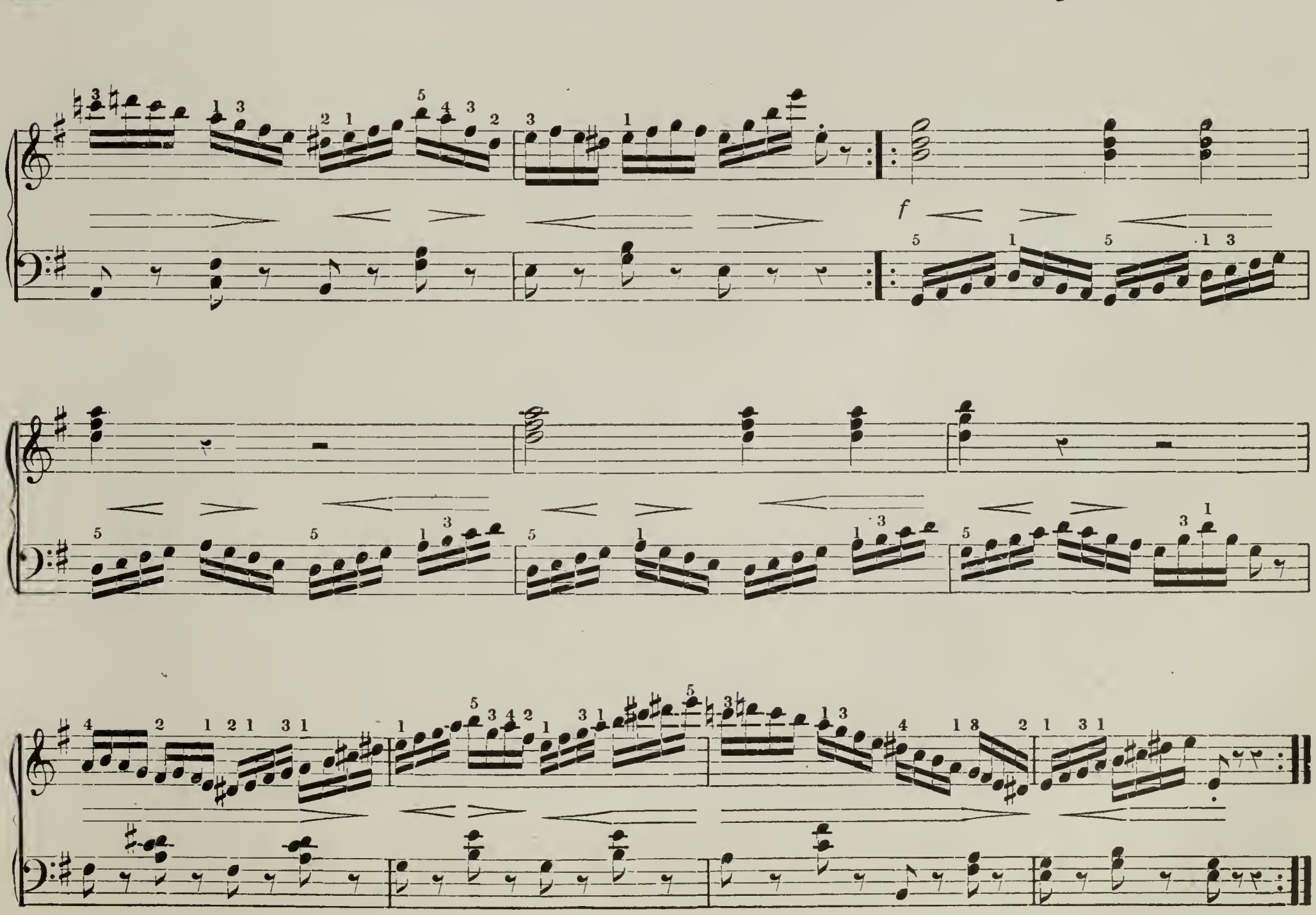
Romanza.

Name the chords and their inversions.



The Crescendo < and Diminuendo > are very effective when played correctly. The tones must increase and diminish note by note. The power of the fingers must therefore be graduated carefully, so as not to arrive at the goal of forte *f*, or piano *p*, sooner than the composer has intended. These different shades of tone must be produced by the proper stroke of the finger, without any forward motion of the arm and wrist, or stiffening the muscles.





SECONDO.

E Minor.

♩=144. **Allegro.**

p *p*

Cres. *ff*

p

f *ff*

p

f *ff*

PRIMO.

E Minor.

♩=144. **Allegro.**

p *p*

Cres. *ff*

p **Cres.**

f *ff*

p **Cres.**

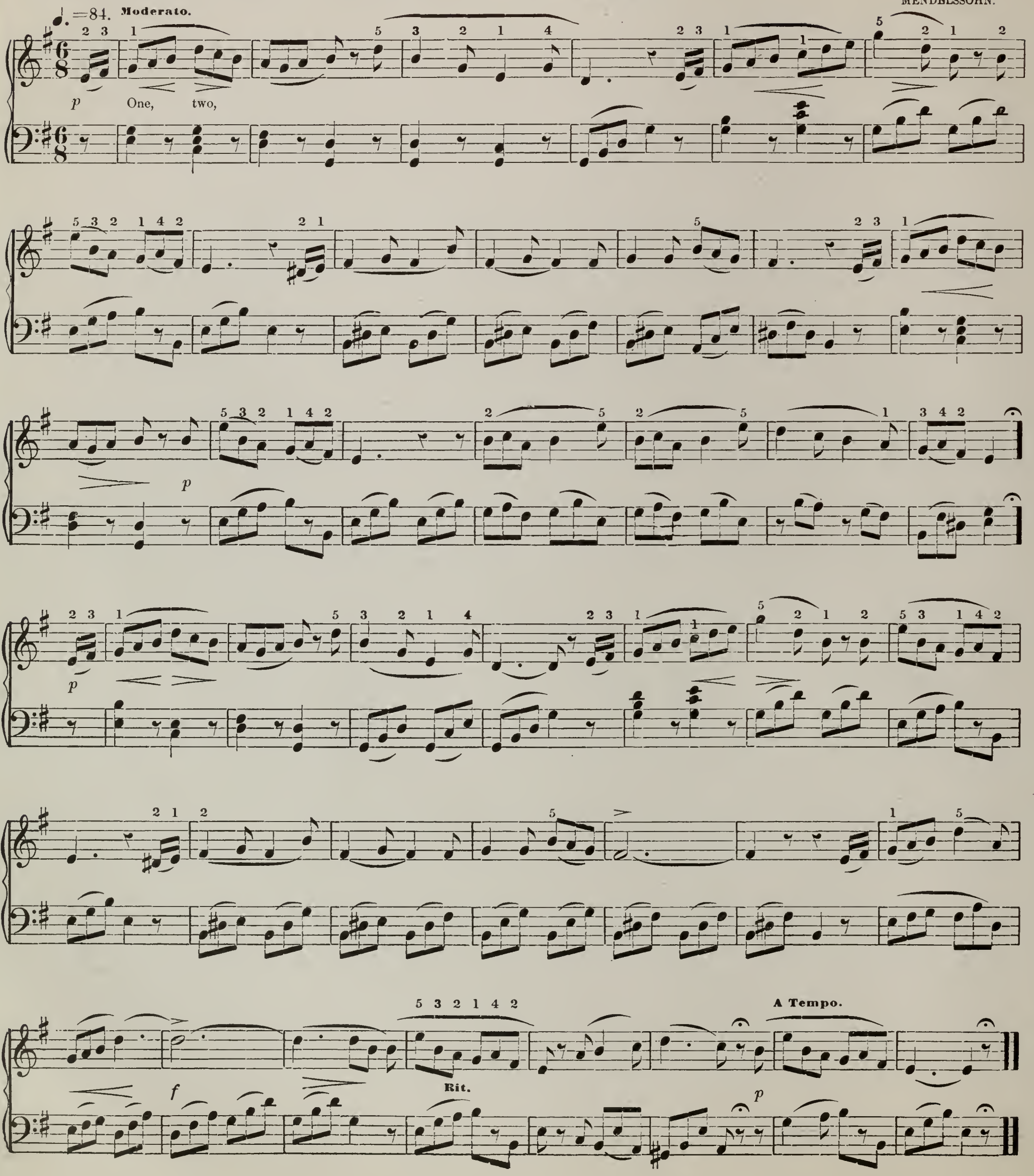
f *ff*

WINTERLIED.

(WINTER SONG.)

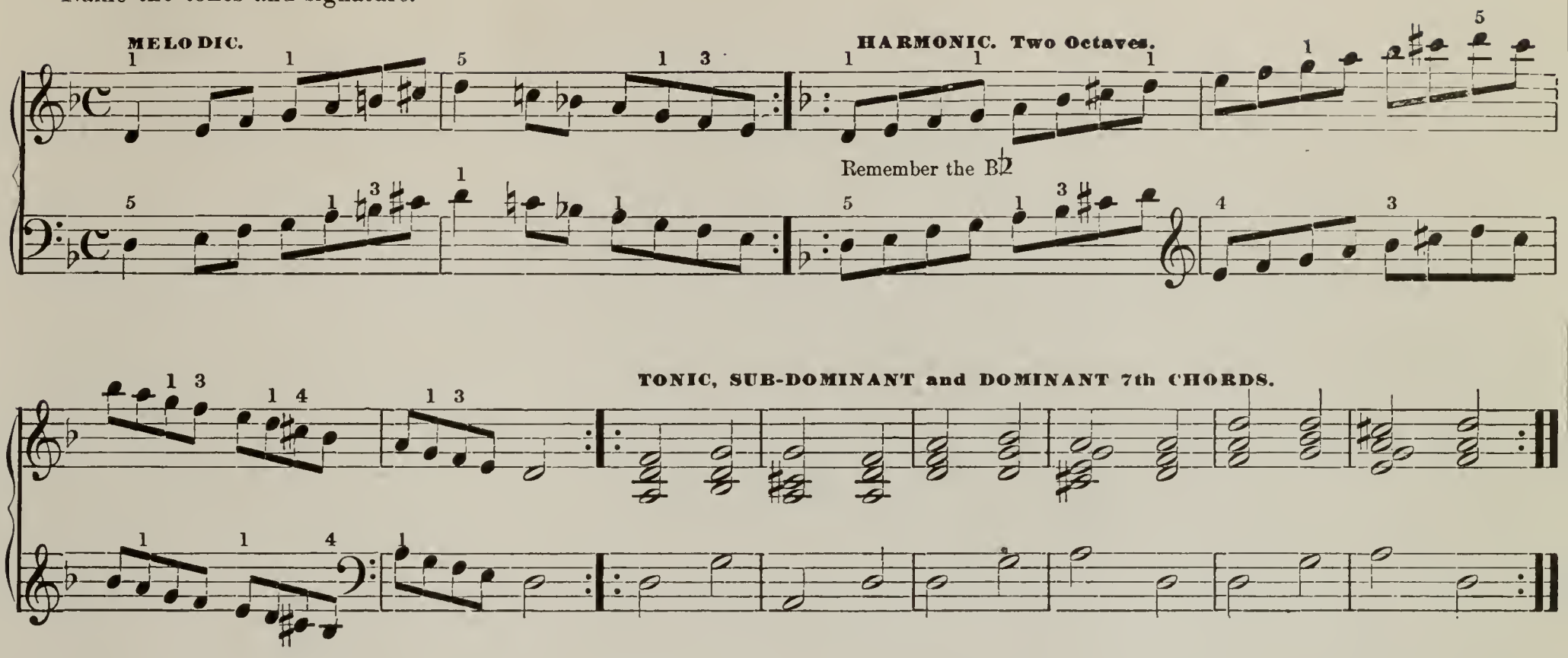
Set the metronome for one stroke to a dotted quarter note, two beats to a measure.

MENDELSSOHN.



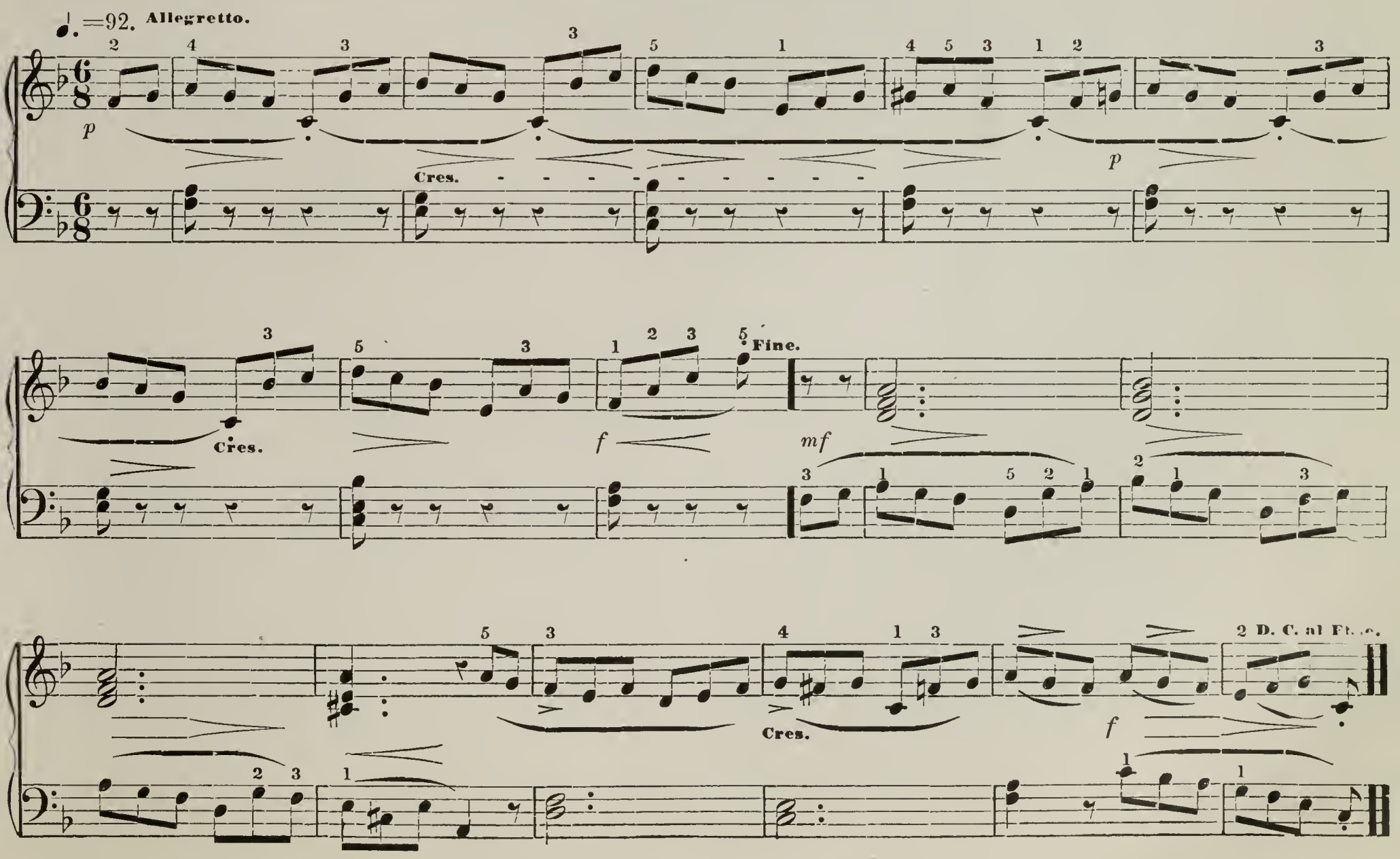
D Minor, Relative to F Major.

Name the tones and signature.



Study in the Legato Style.

Place the metronome for two strokes to a measure. Name the minor chords, second score.



♩=100. **Allegro.**

f

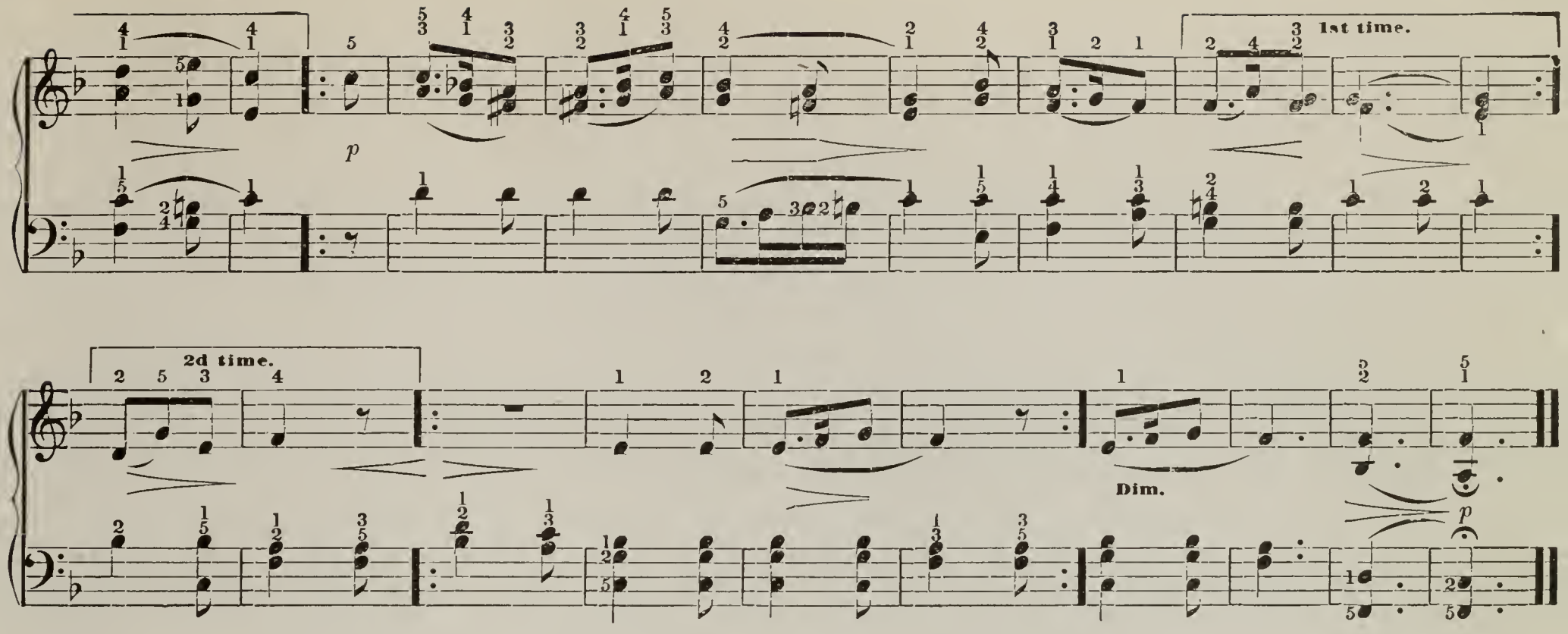
ARIOSO.

Phrasing, accent, expression,gives beauty and finish to the most simple composition. Listen to, and criticize your own playing.

♪=138. **Andante espressivo.**

1st time. **2d time.**

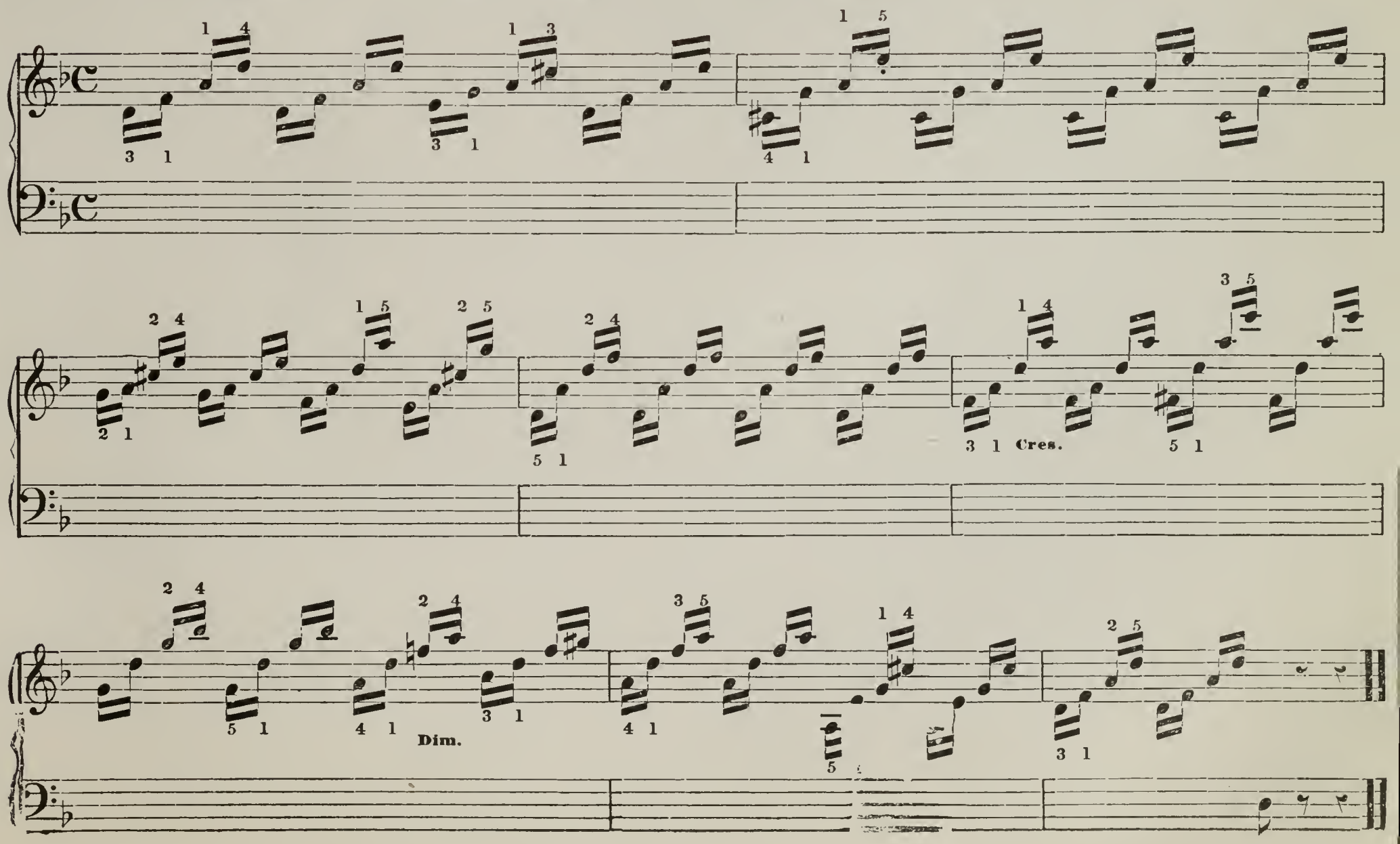
mf **Dolce.**

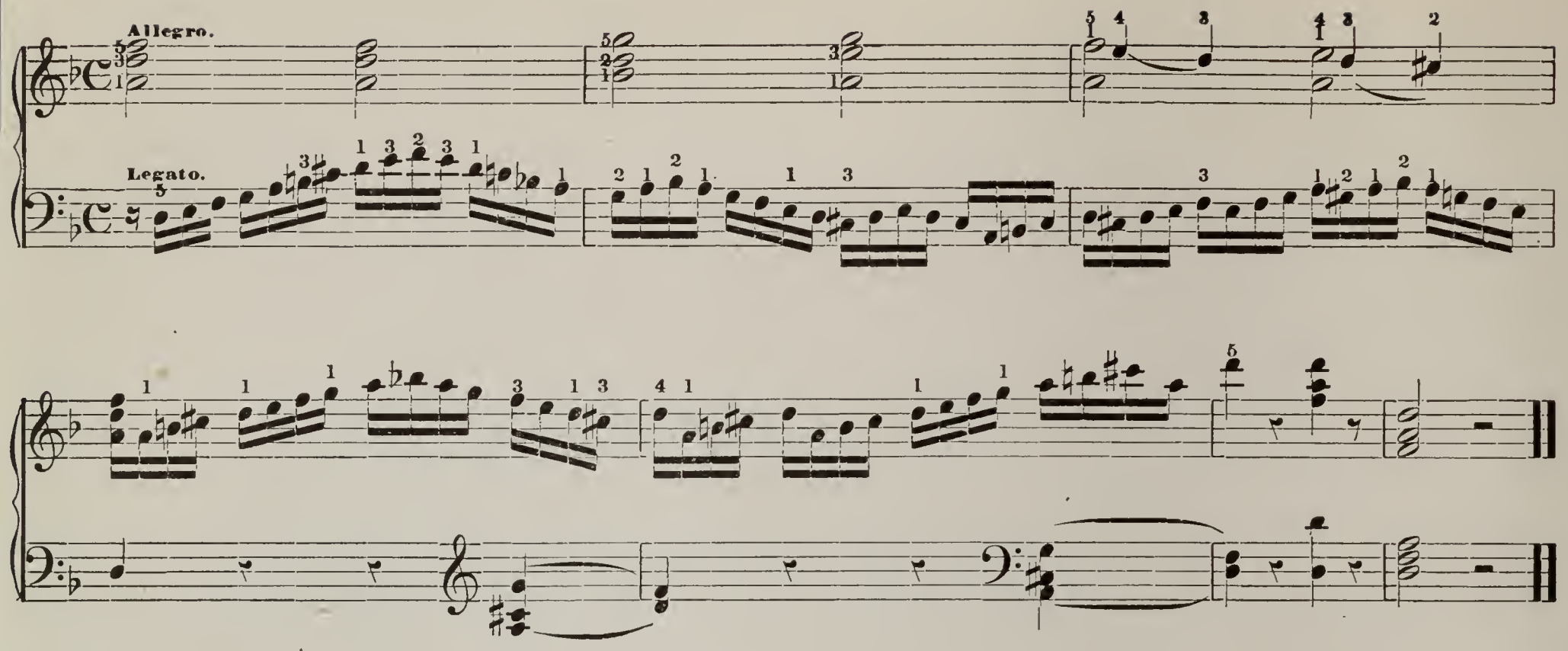


LESSON X.

Broken Chords Between Two Hands.

The left hand finger, or fingers, must strike promptly, and not hold the keys beyond the exact time of the notes. The same with right hand; and the two must act responsively, so that the effect of the broken chord will be the same as if played with one hand. Keep the fingers rather close to the keys, so that the tones are flowing and legato.

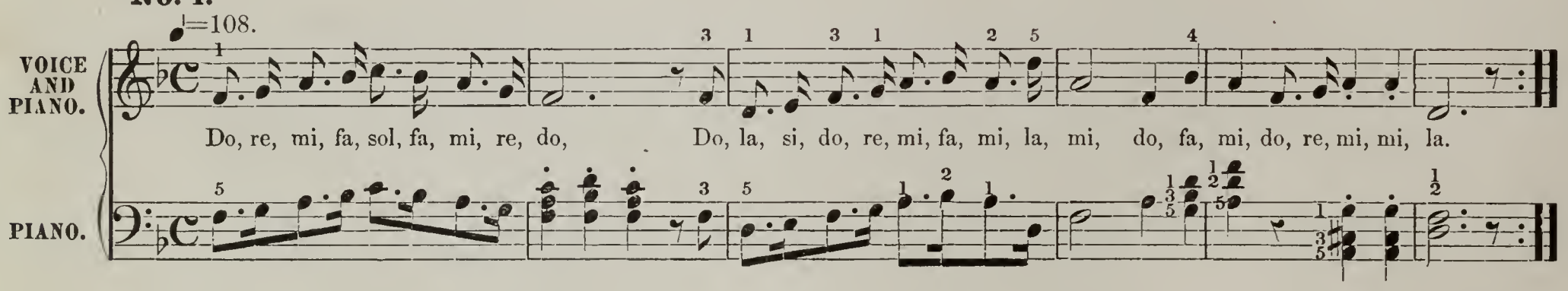




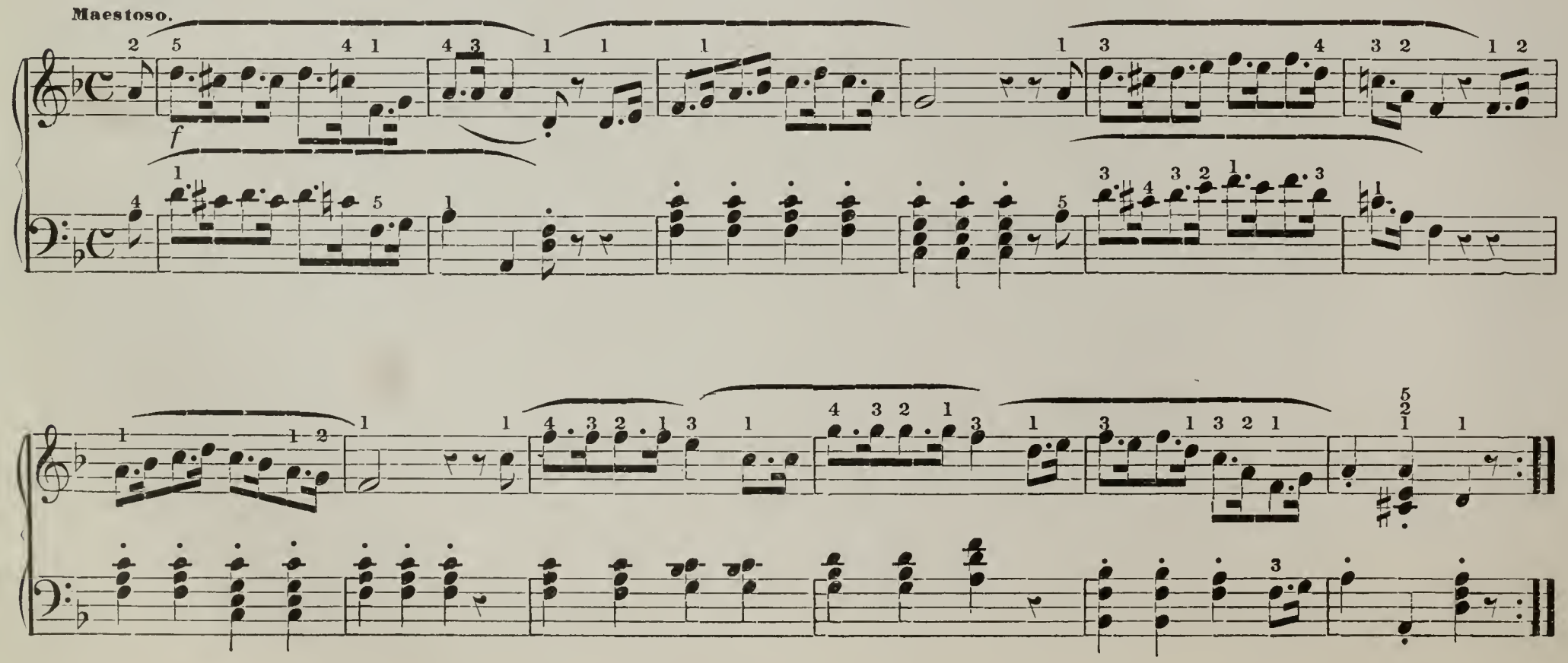
AIRS FROM PINAFORE.

Give the dotted eighth notes their full time, but do not jerk the hand at the sixteenth notes. Play smoothly and legato.

No. 1.

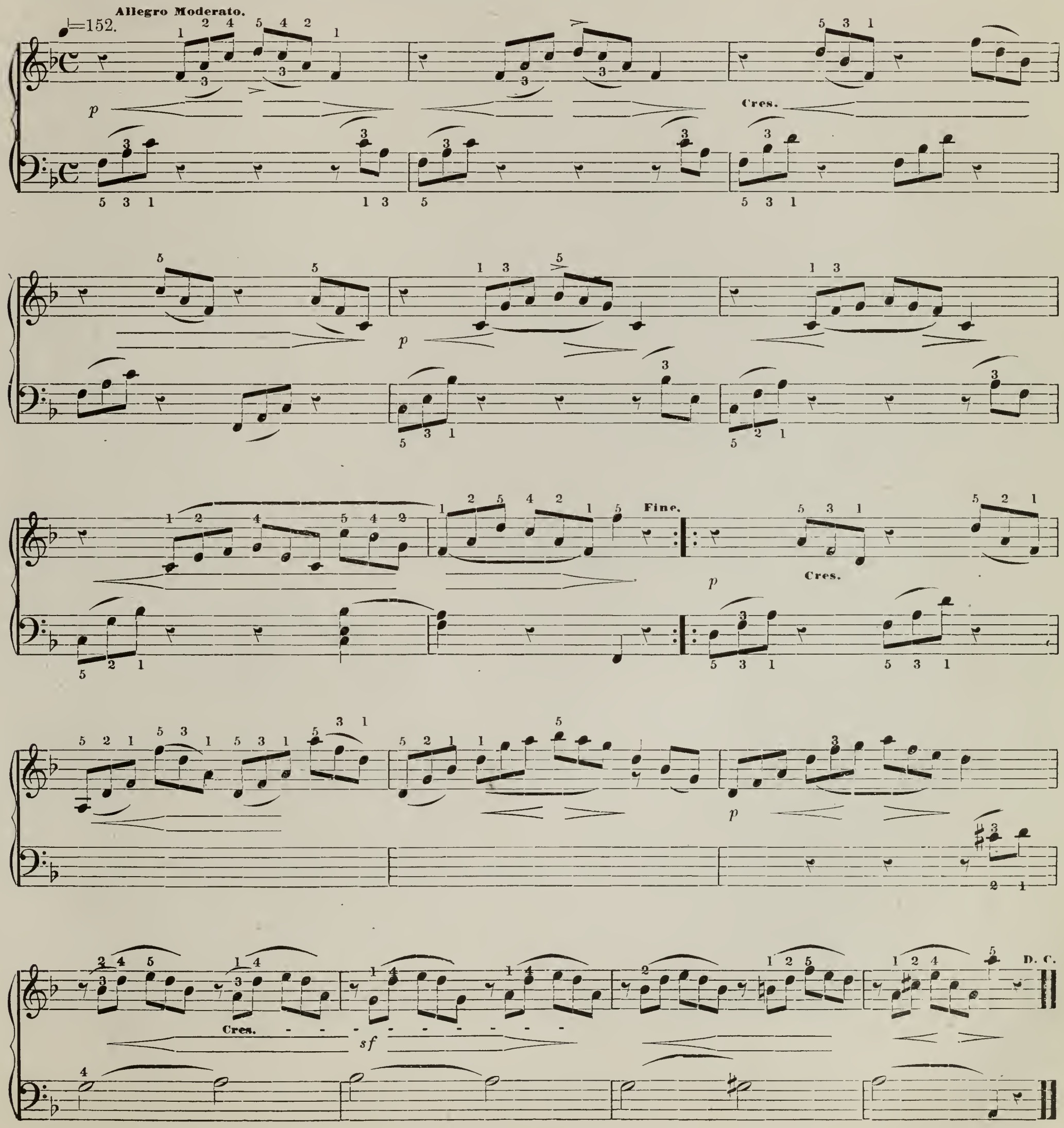


No. 2.



Broken Chords in F Major.

In the first measure, F, A, C, are the tones of the Tonic Chord, and D is the passing note. In the fifth measure, A is the passing note. Third score changes to D Minor. Play and name each chord from which the broken chord is derived. In executing this study, observe instructions given for "Broken chords between two hands," page 109.

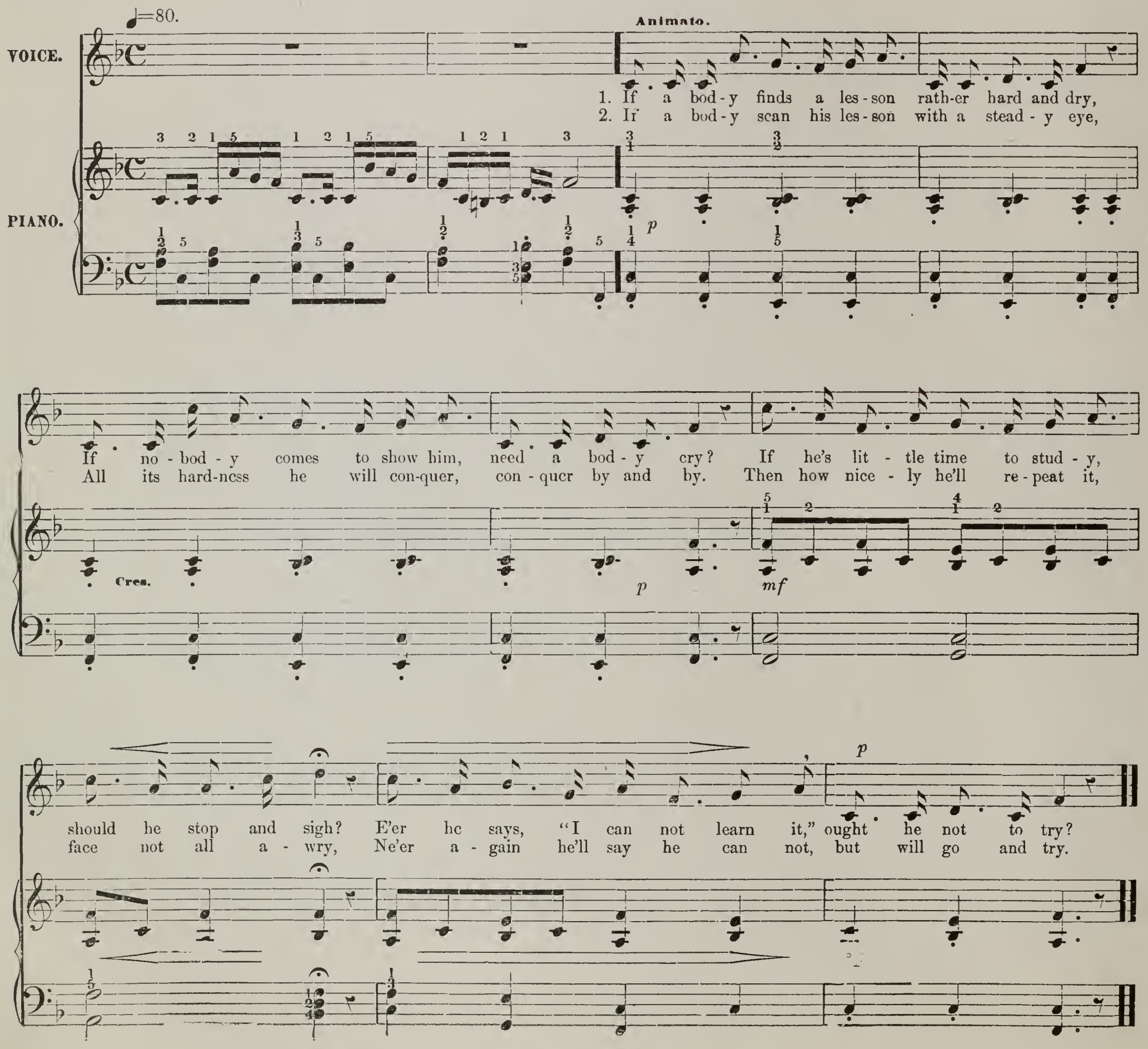


The most minute changes in the position of the organs of sound, respiration and speech, materially affect the tones of the voice.

Practice the scale with the swell tones daily. Endeavor to bring out each tone in the purest possible state, unobstructed by the throat, nose, teeth or tongue. Before each tone, take a full, *deep* breath. Much depends upon the manner in which this is done. In drawing the air into the lungs, the action of the muscles must not commence merely from the *chest*, but from the *abdomen*. All clothing should be loose, admitting *free expansion* of the waist.

NEED A BODY CRY?

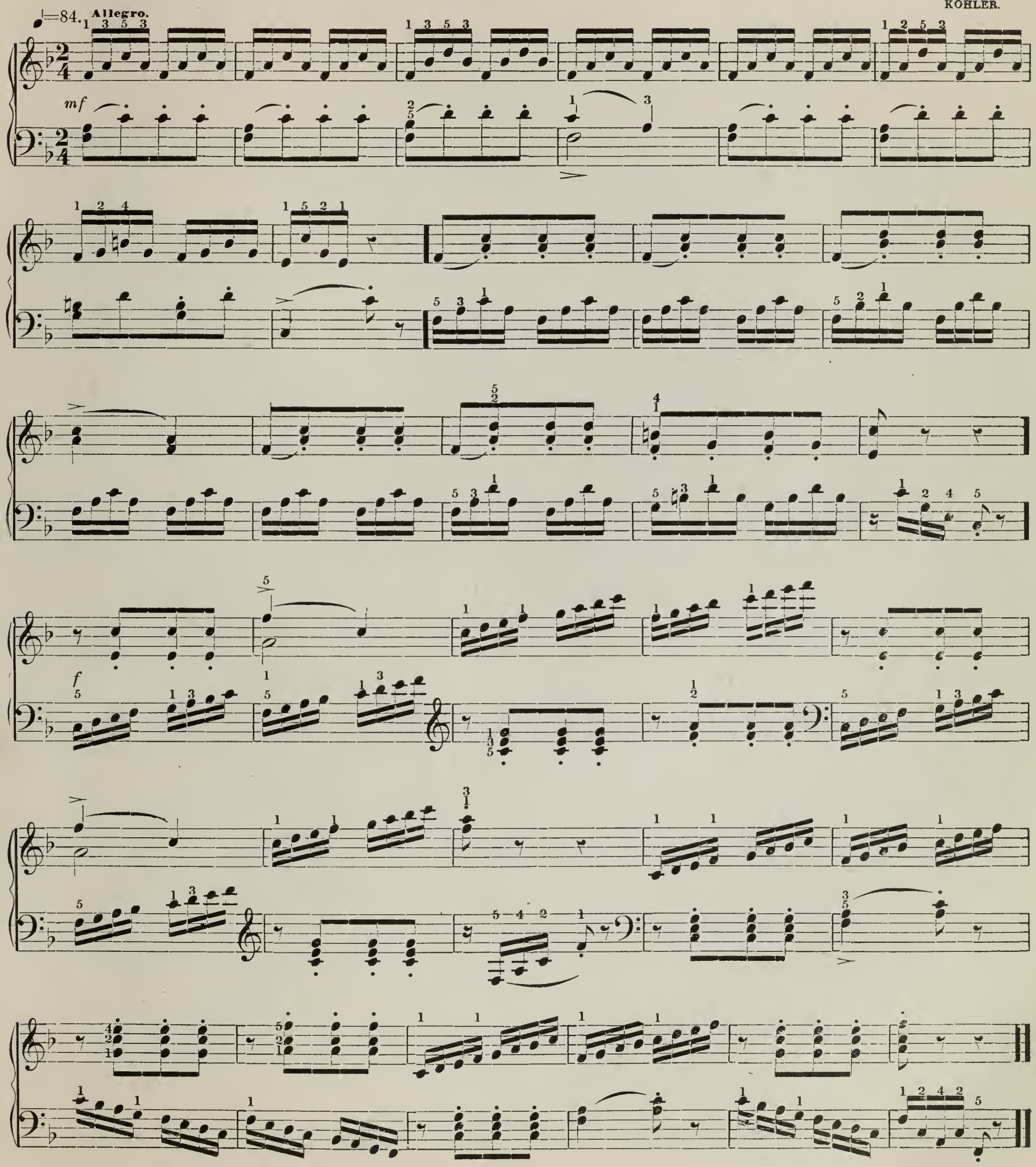
Be careful to give the vowels their appropriate sounds, and to bind well together the syllables that form a word, and to sing them distinctly. Take breath without effort, and with regard to the punctuation and accent; never between the syllables of the same word.



ÉTUDE IN F MAJOR.

Name each chord from which the broken chord is derived.

KOHLER.



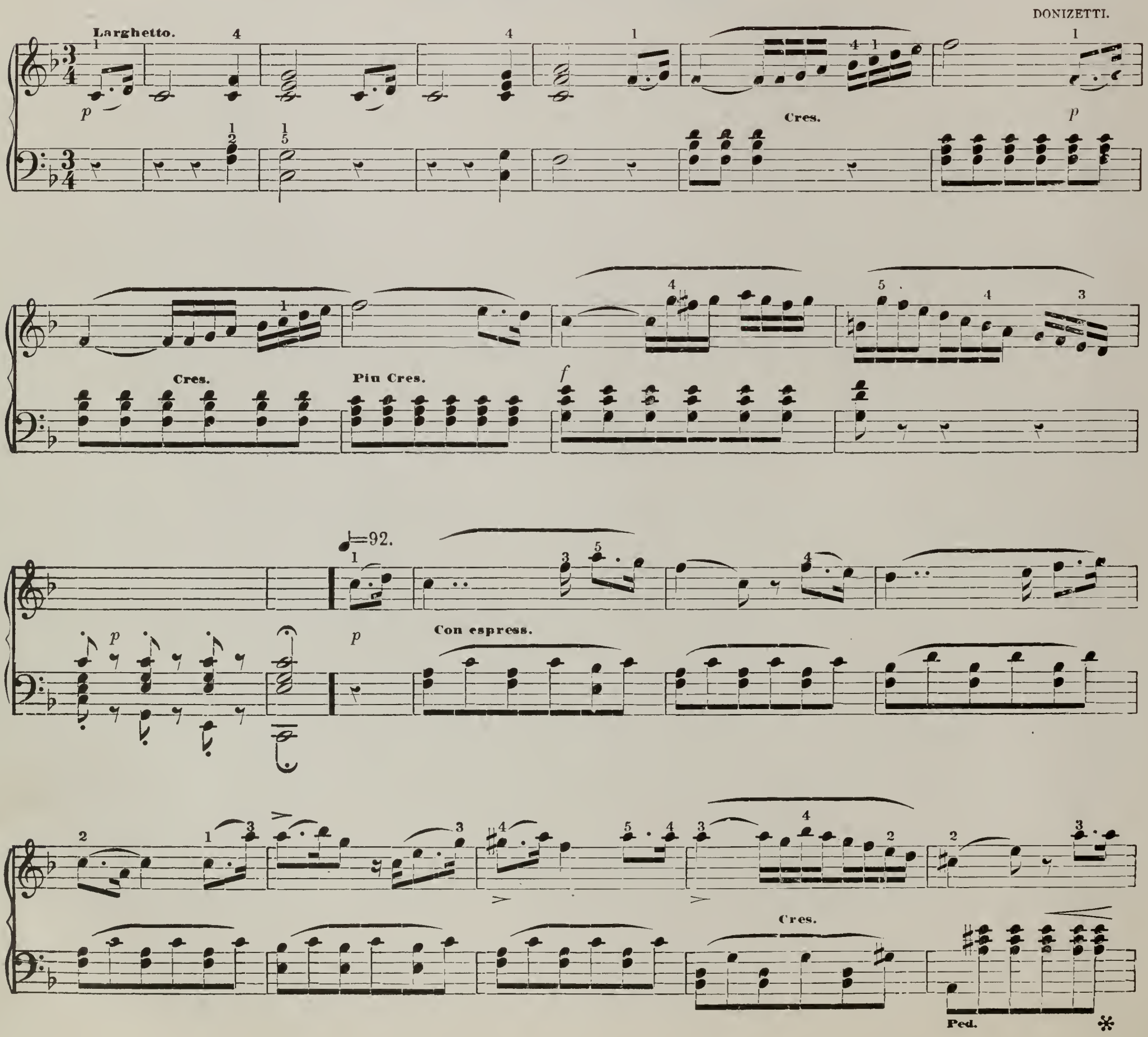
Much art is required to use the pedal correctly. For that reason the open (right) pedal has been entirely omitted in preceding lessons, and we advise pupils to use it still sparingly and cautiously.

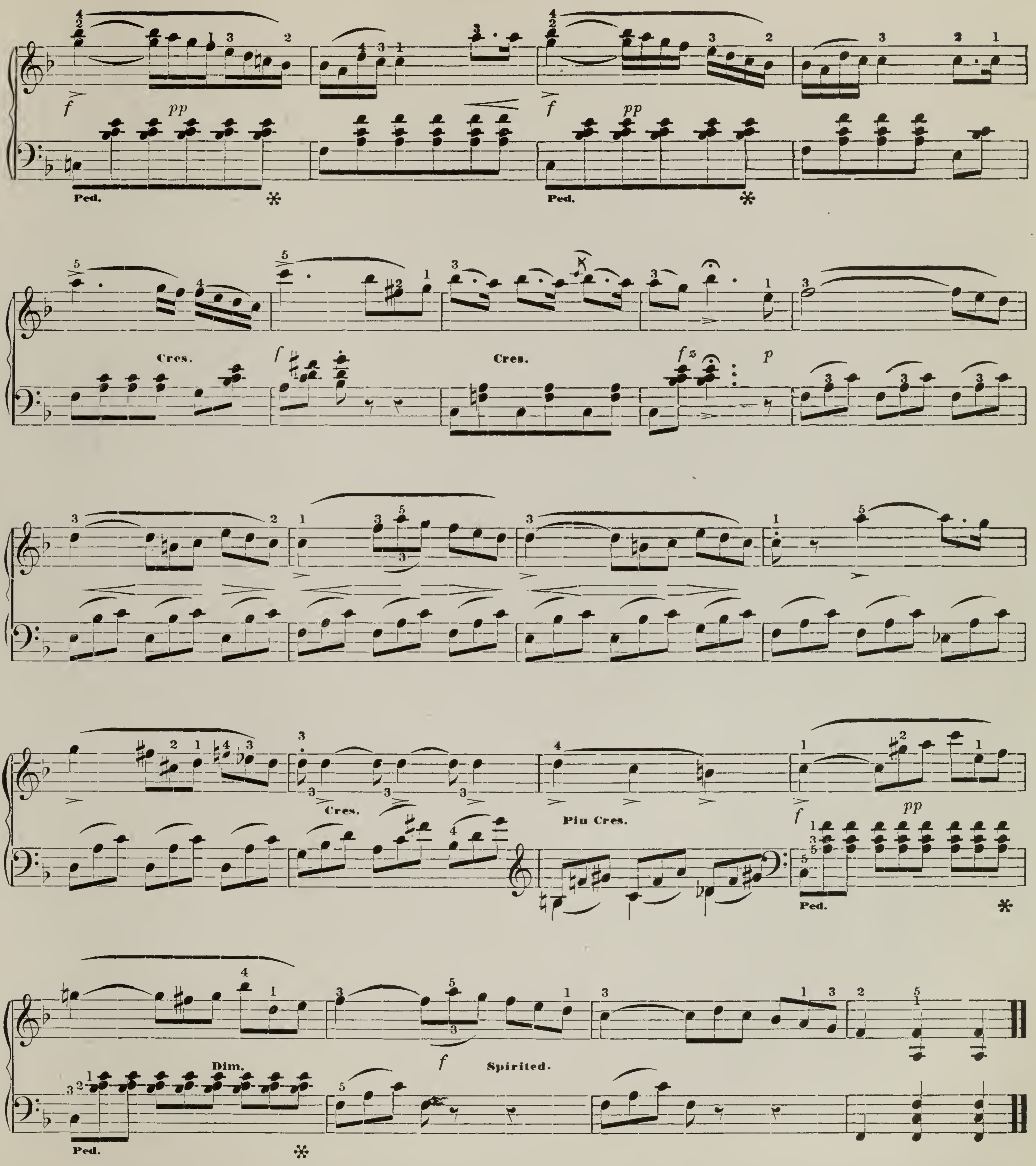
The fingers are expected to do the main work of sustaining the sound according to the value of the notes, except in broken chords, arpeggios, skips, etc., where the open pedal is required to prolong the tones.

When used, take great care never to mingle dissimilar harmonies, and thus produce disagreeable discords. It should rarely be used in scales, staccato notes or rapidly changing harmonies, although it is often required to sustain a single note or chord. No fixed rules can be given, but good judgment and taste must be the guide. The foot must be placed upon the pedal at Ped, and taken up at the star *.

LUCIA DI LAMMERMOOR.

Scale Practice in F Major.



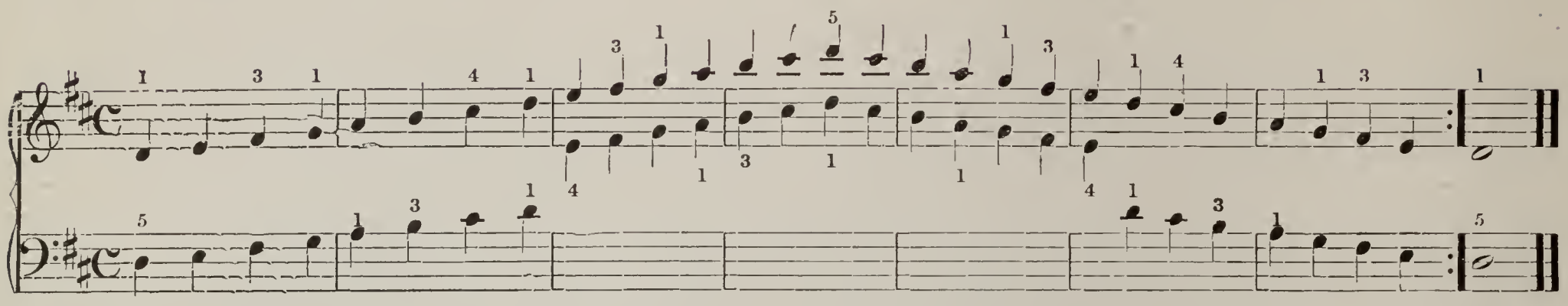


The following are suitable pieces to accompany Lessons X and XI, if desired: No. 6. *Sérénade, in Classics for the Young*, Schubert; *Bella Bocca Polka*, Waldteufel; *Morning Mists Rondo*, Oscar Lowell; *Peri Waltzes*, 4 hands, Chs. D'Albert. *Over the Prairie Galop*, Davis; *Maiden's Blush Schottisch*, Kinkel; *Allegretto from Sonatina III, Op.* 38, Clementi.

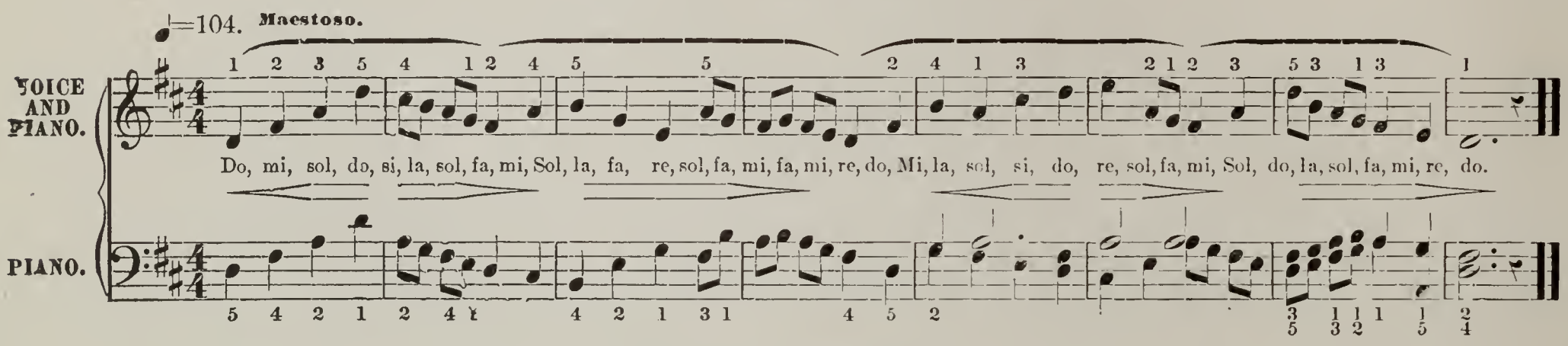
LESSON XII.

Scale of D Major.

Signature 2 sharps, F♯, C♯. Tones. { D E F♯ ½ G A B C♯ ½ D / I II III IV V VI VII VIII } Relative to B Minor.

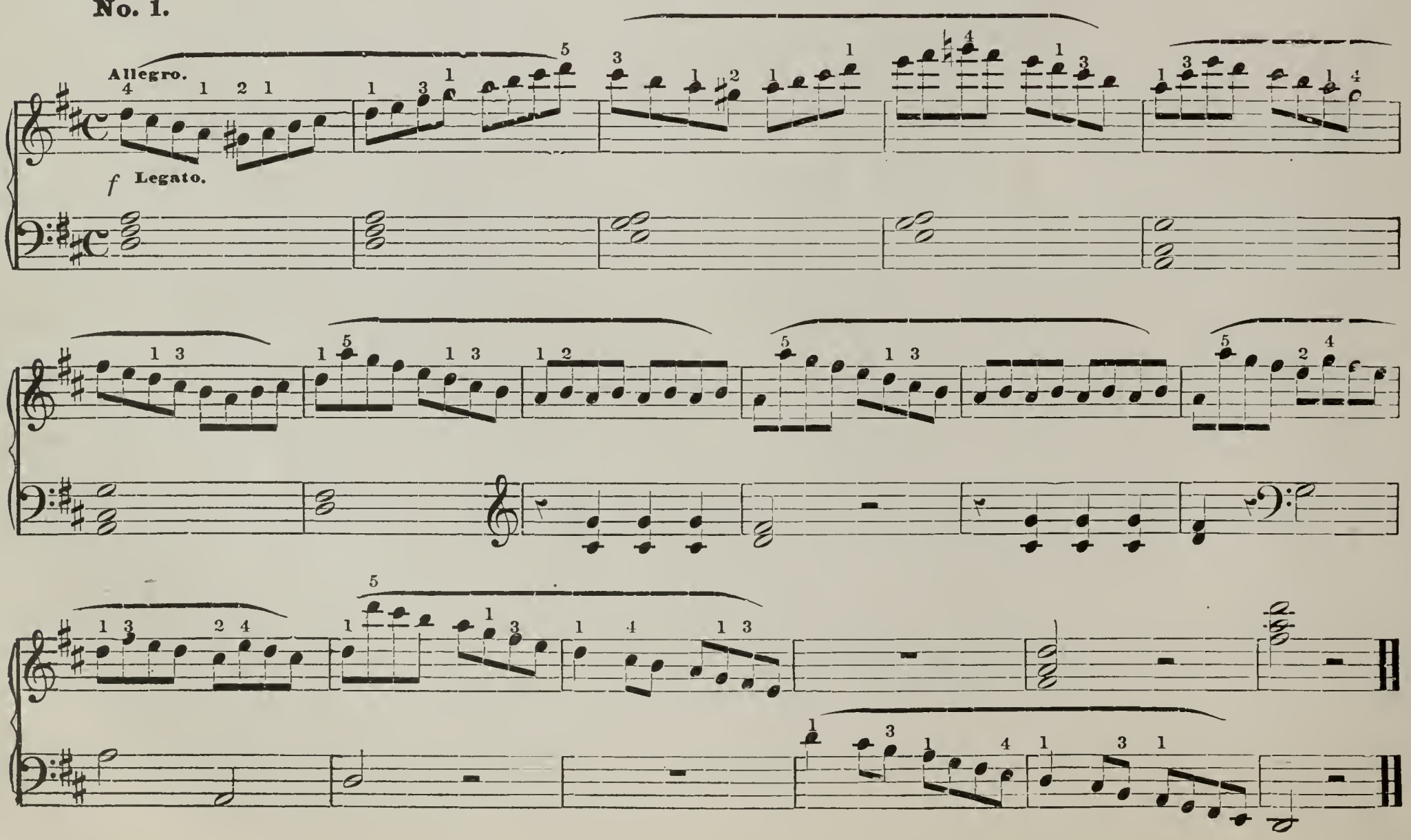


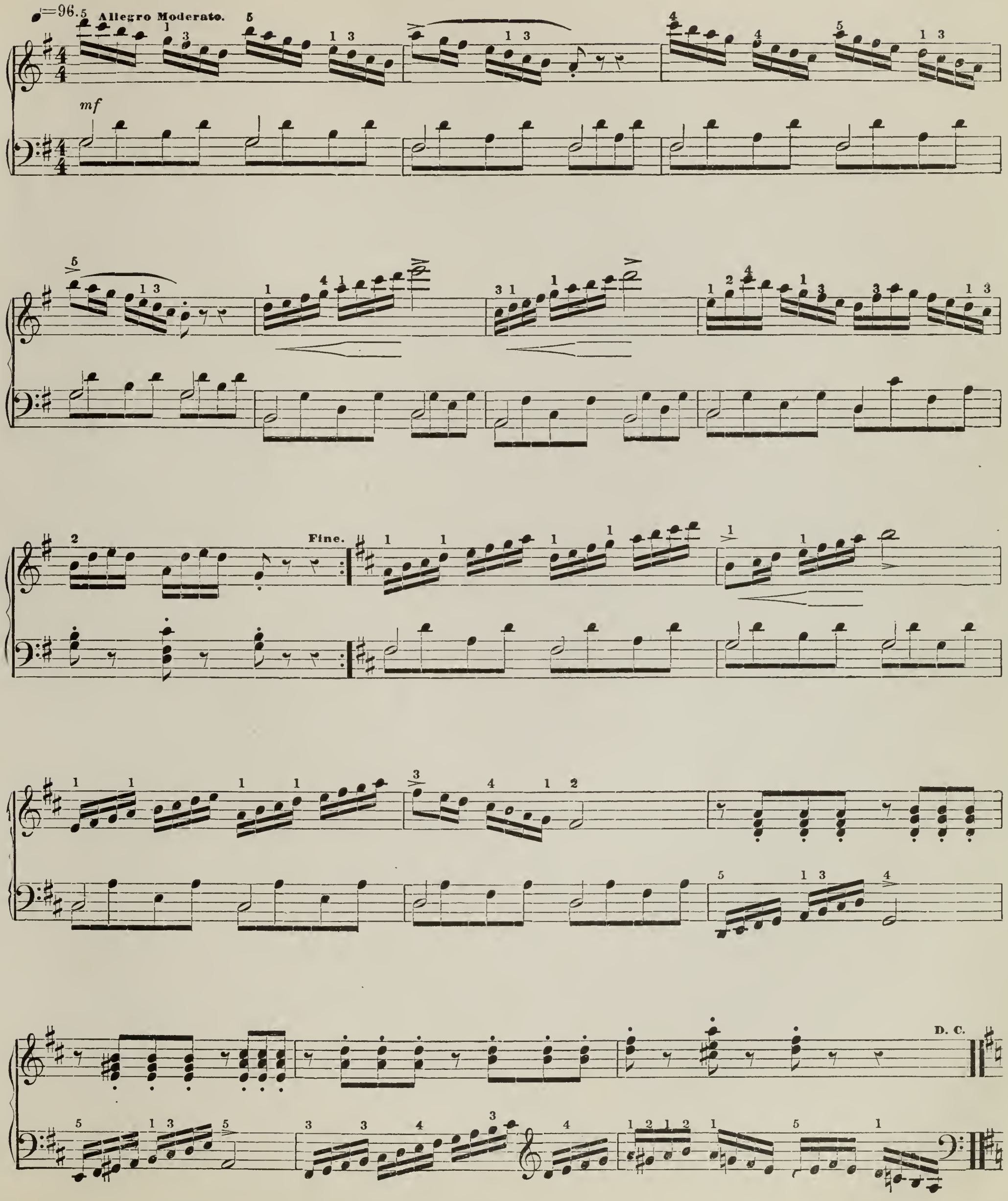
Vocal Study of the Scale in D.



Étude in D Major.

No. 1.




♩=96.
Allegro Moderato.
mf
Fine.
D. C.

SAENGERFEST POLKA.

SECONDO.

STRAUSS.

♩=120.

f

p

1.

2.

f

f

mf

f

PRIMO.

STRAUSS.

♩=120.

f *p*

fz *fz*

1. 2.

8va

f *f* *ff*

8va

mf *ff*

8va

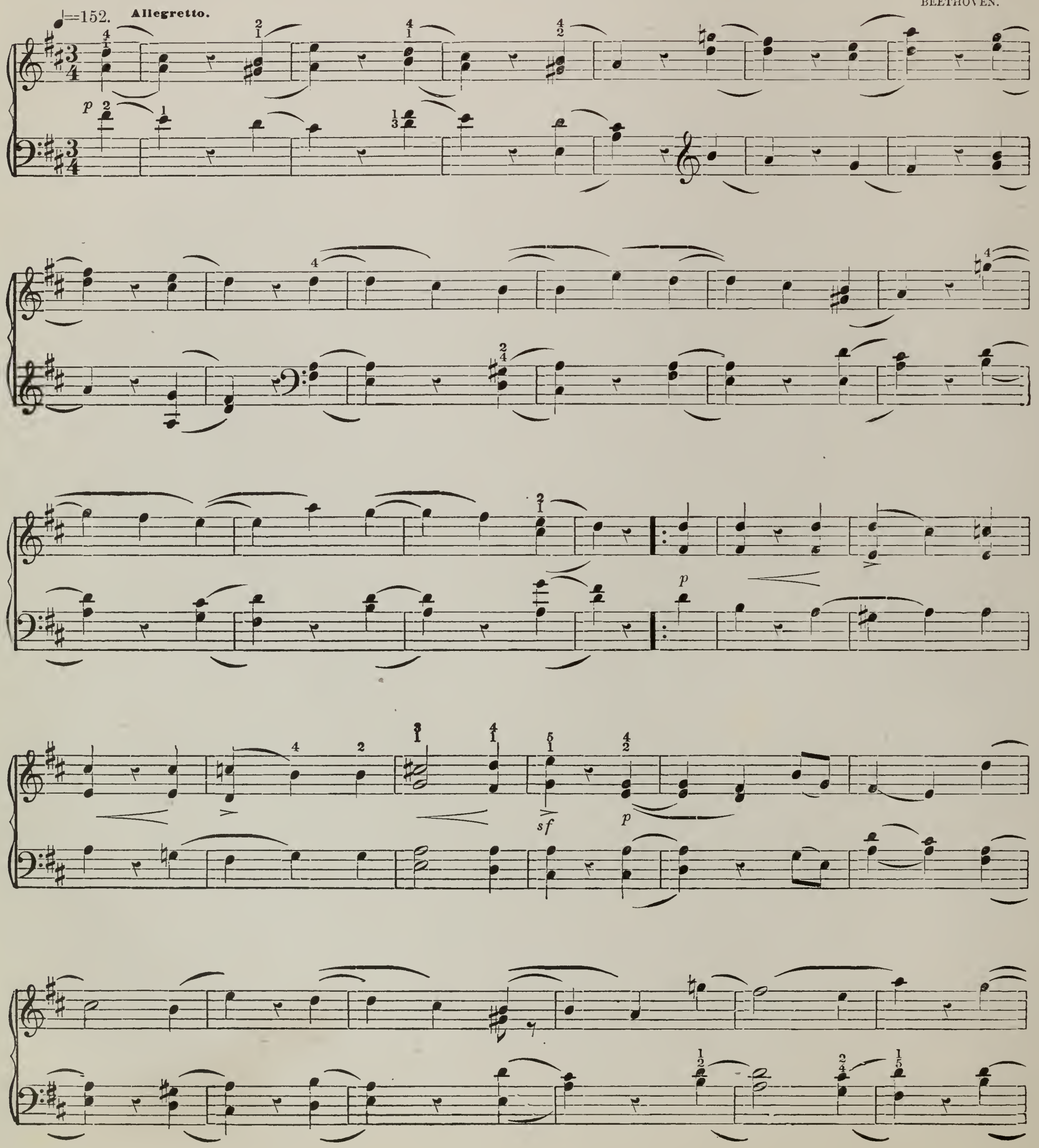
f

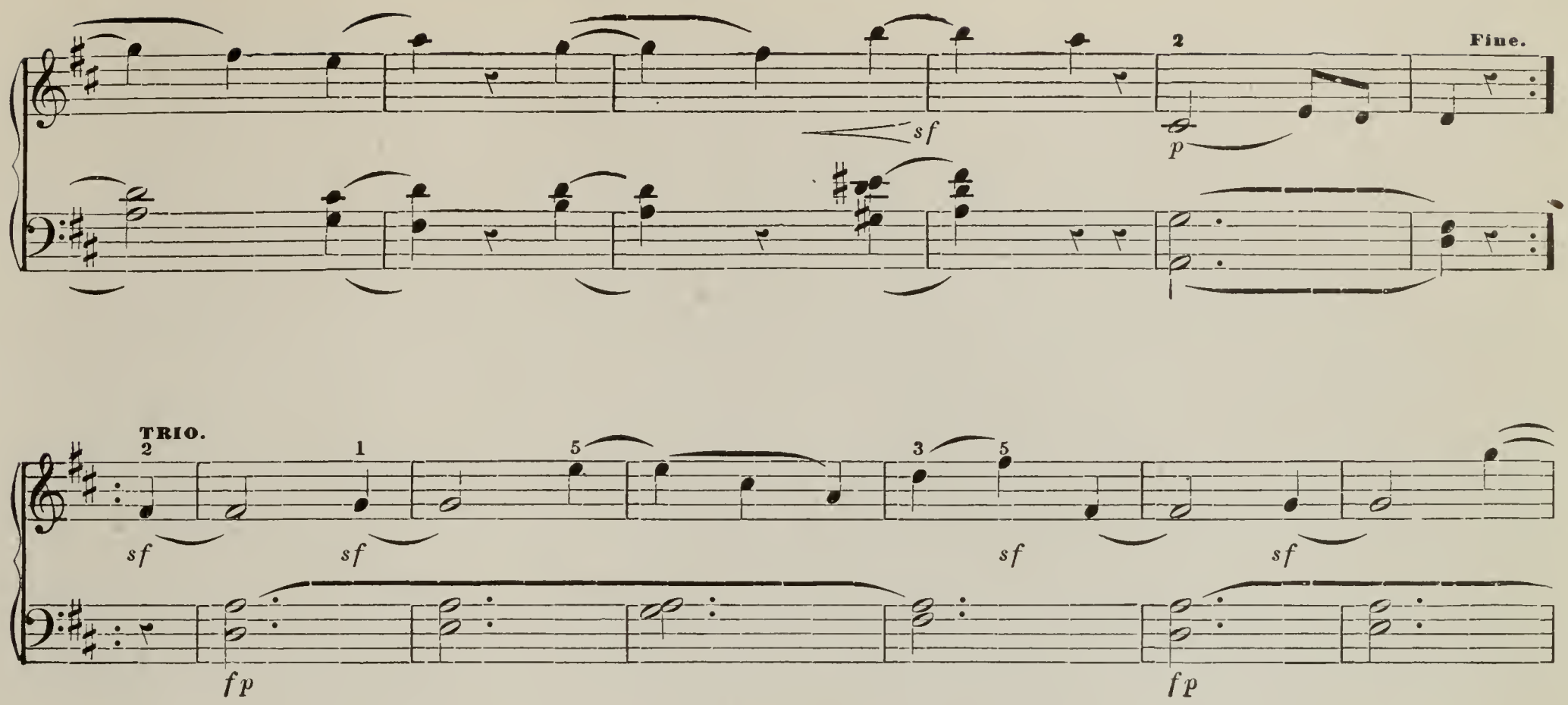
ALLEGRETTO MOVEMENT.

FROM "MOONLIGHT SONATA."

Study of expression, phrasing and syncopation. Syncopation is transferring the accent from the strong to the weak part of the measure.

BEETHOVEN.

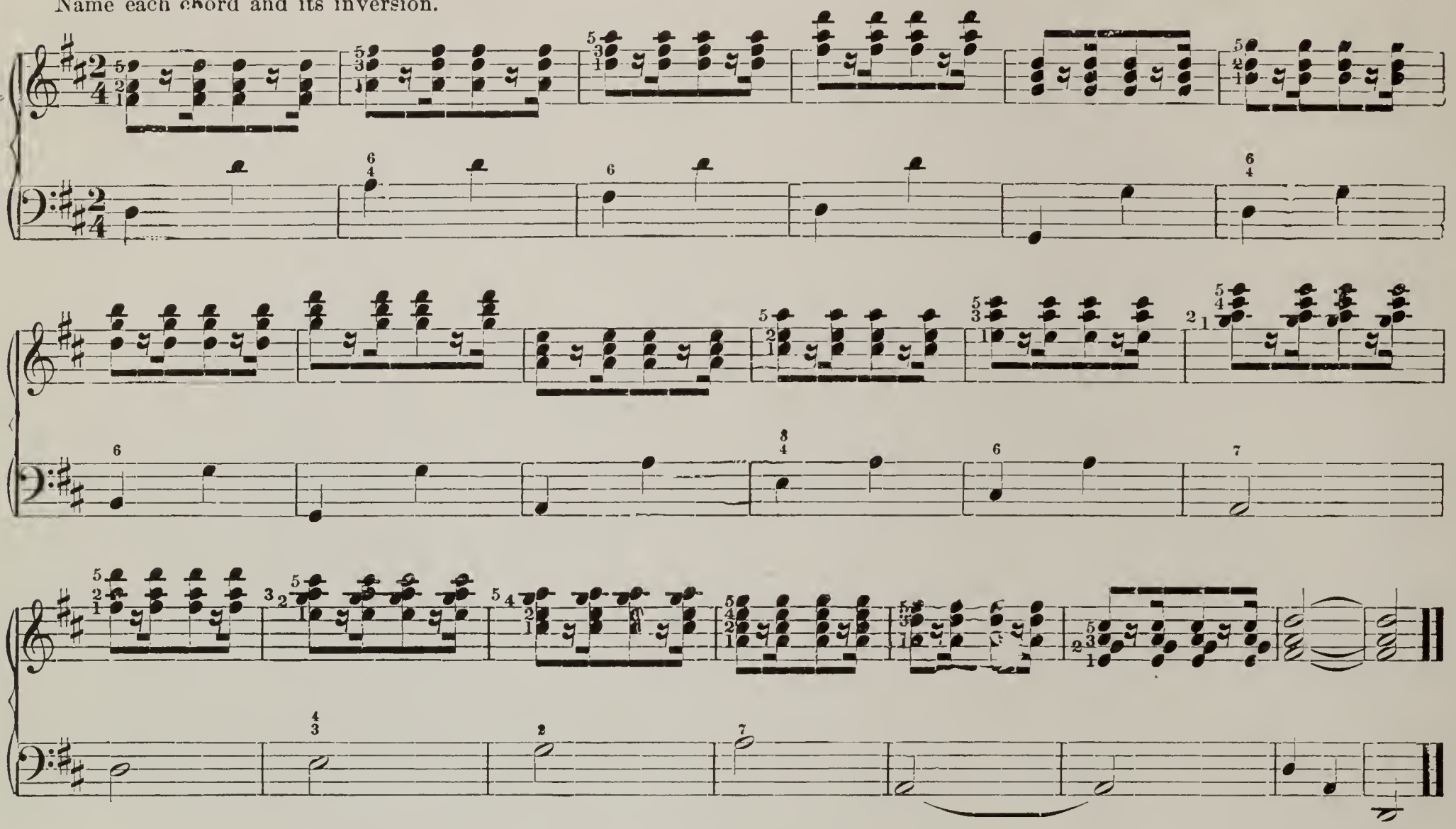



2
Fine.
sf
p
TRIO.
2
1
5
3
5
sf
sf
sf
sf
fp
fp
pp
1
3
4
2
3
D. C. al Fine.
p

LESSON XIII.

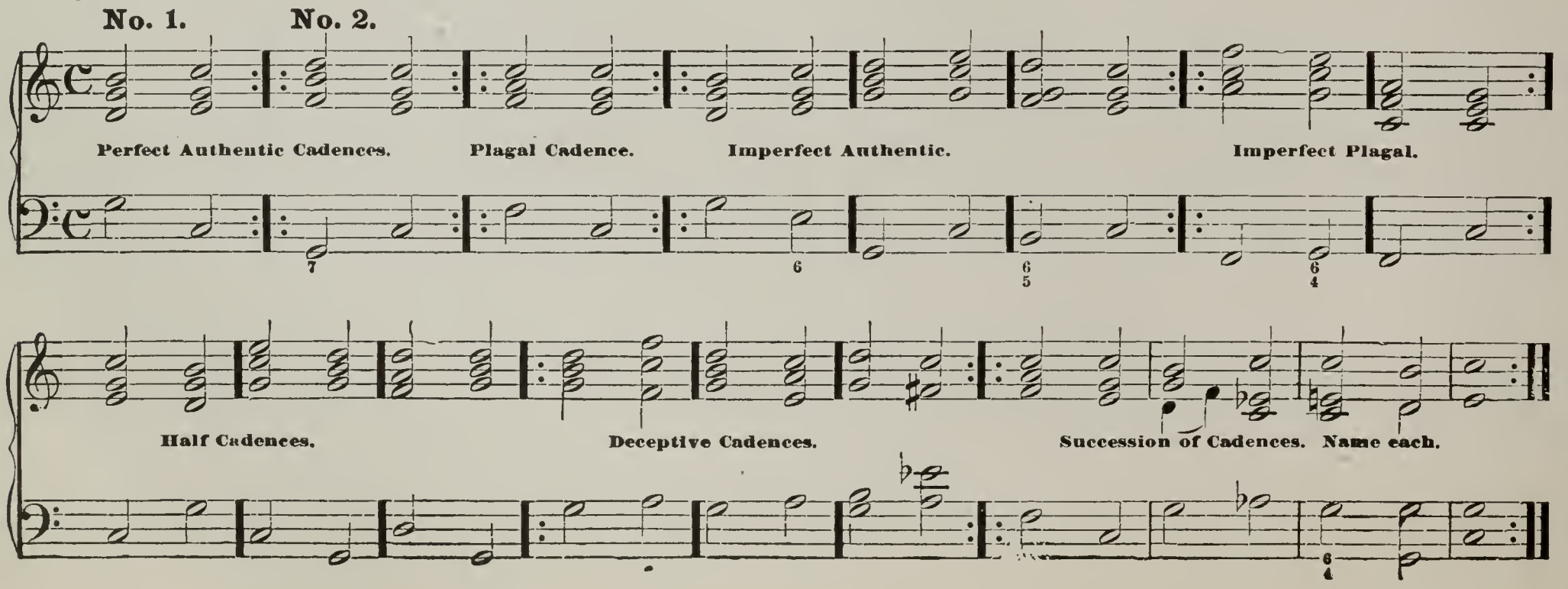
Technical Study. Wrist Movement.

The hand must rise from the wrist without any action from the elbow. Let all the muscles be relaxed and flexible. Name each chord and its inversion.

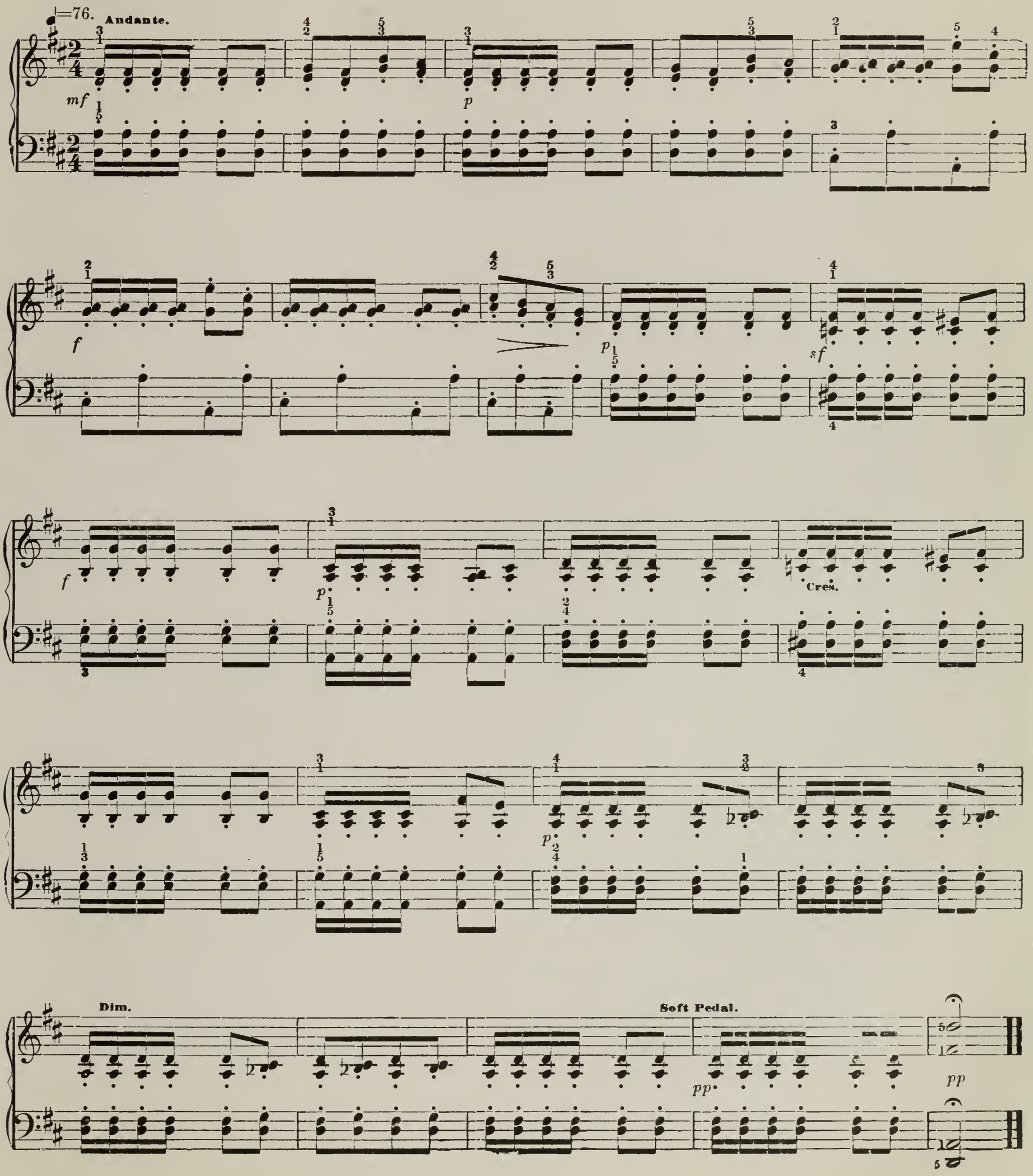


Cadences.

Cadences are: Perfect, Imperfect and Interrupted or Deceptive. They are also Authentic or Plagal. The Authentic Cadence is formed by a progression from the Dominant to the Tonic chord. The Plagal from the Sub-dominant to the Tonic. Perfect whole cadences arise when the bass has the root of the Dominant and the Tonic, and the Soprano closes on the root of the Tonic. In any other form they are Imperfect. Half cadences end on the Dominant. The Interrupted or Deceptive Cadence is a temporary delay of the Perfect Cadence by the introduction of foreign chords. Play the following cadences in F, G and D Major, and A and E Minor, naming each cadence.

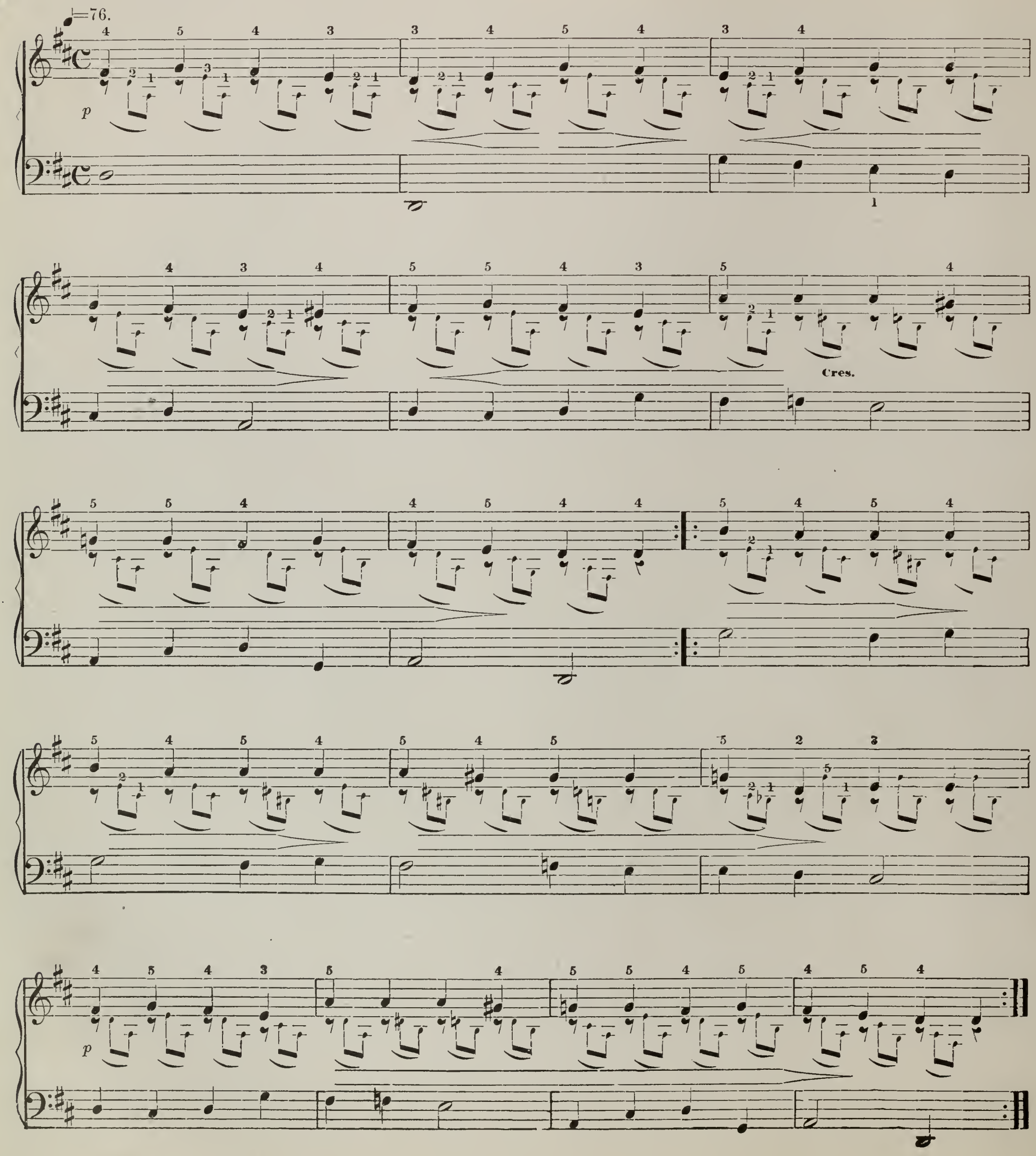


Care should be taken to strike all the notes of the chord exactly together. Lightness and flexibility of touch are required.



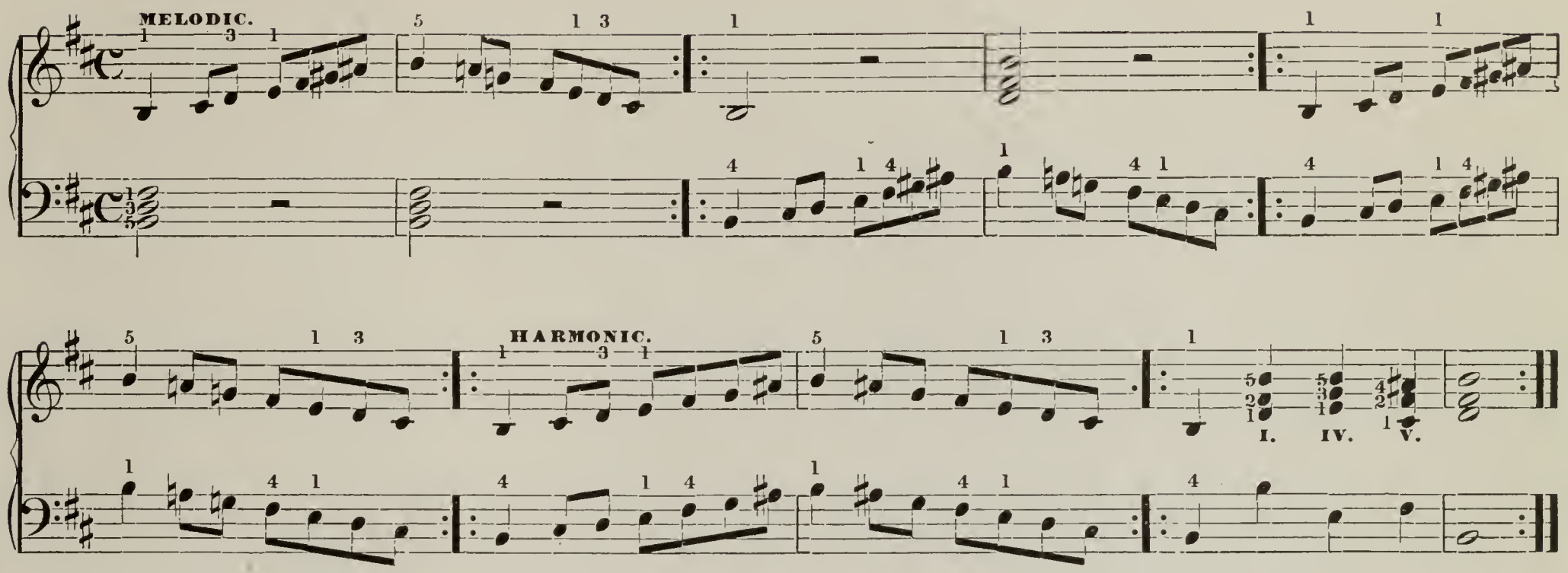
SONG WITHOUT WORDS.

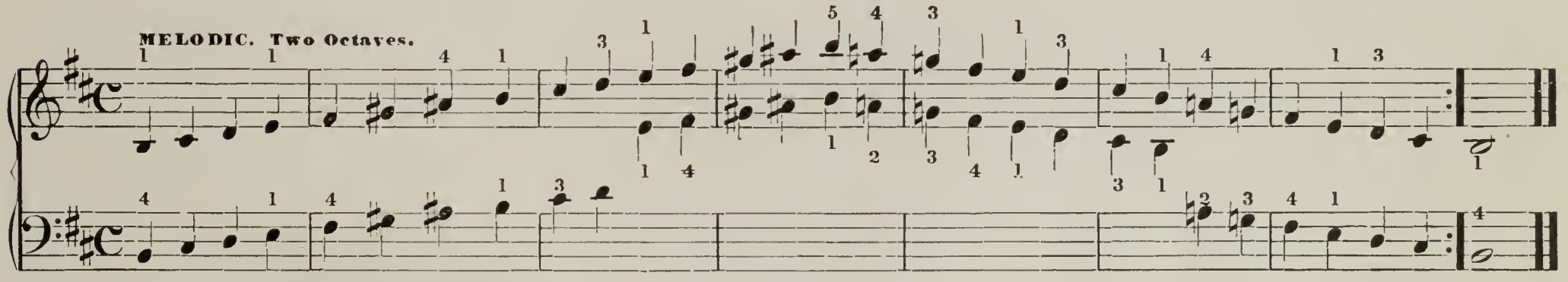
The melody is written in large notes, and the harmony, in the form of an accompaniment, in small notes. Bring out the melody clear and distinct, like a voice singing, and play the small notes softly, as an accompaniment to the voice. Attend to the phrasing and accent. Sentiment and taste are required in executing music.



Scale of B Minor.

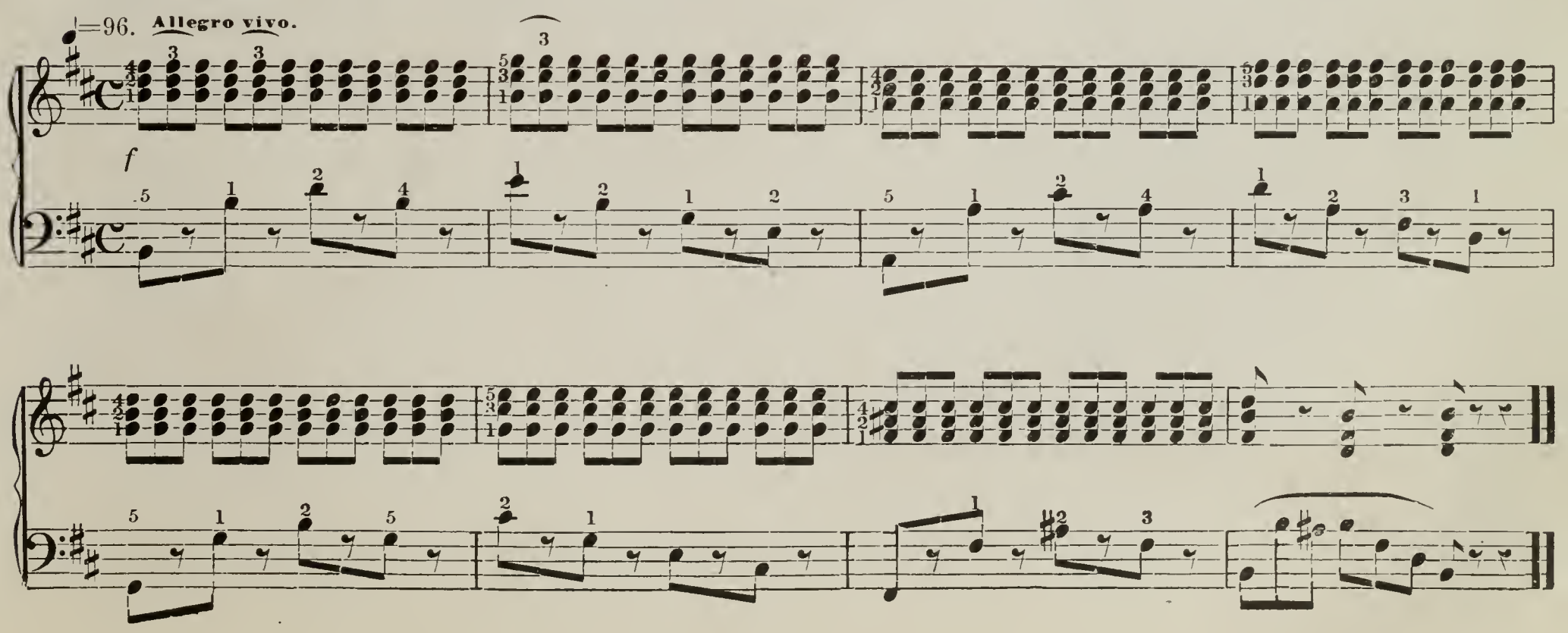
Signature 2 sharps, F♯, C♯. Tones: { B C♯ D E F♯ G A B / I II III IV V VI VII VIII } Relative to D Major.





Chords in B Minor.

To impart flexibility to the wrist. Name the chords.



MILITAIRE GALOP.

SECONDO.

♩=108.

f *p* *mf* *f*

Fine.

D. S. al Fine.

p

PRIMO.

♩=108.

f *p*

8va

mf

8va

Fine.

f

8va

8va

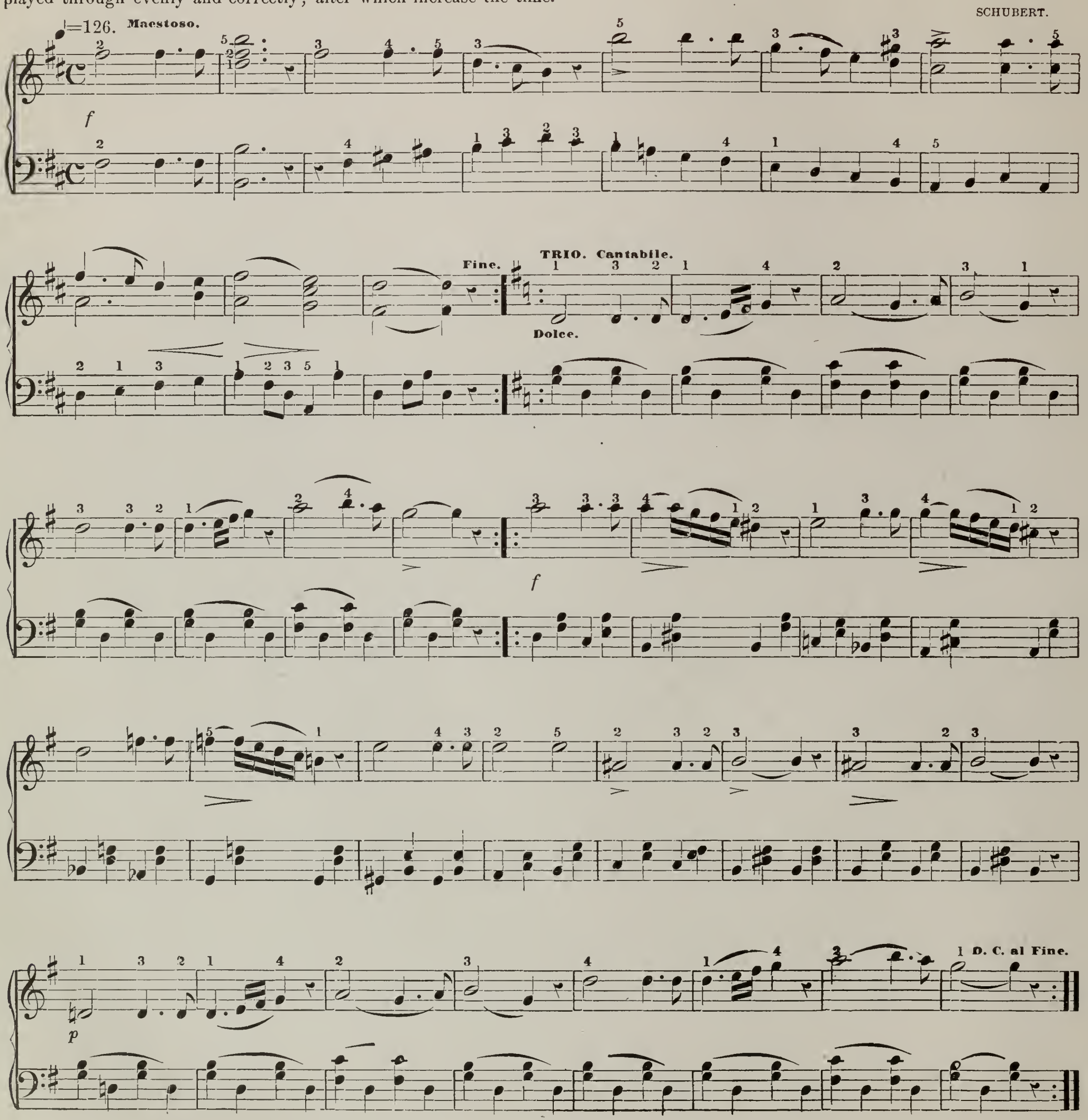
D. S. al Fine.

p

MARCHE HEROIQUE.

The same observance given to the notes, signatures, fingering, time, etc., must also be given to the marks of expression. Always practice a piece at first slowly. Never stumble over the difficult places, but study them separately, until the whole piece can be played through evenly and correctly; after which increase the time.

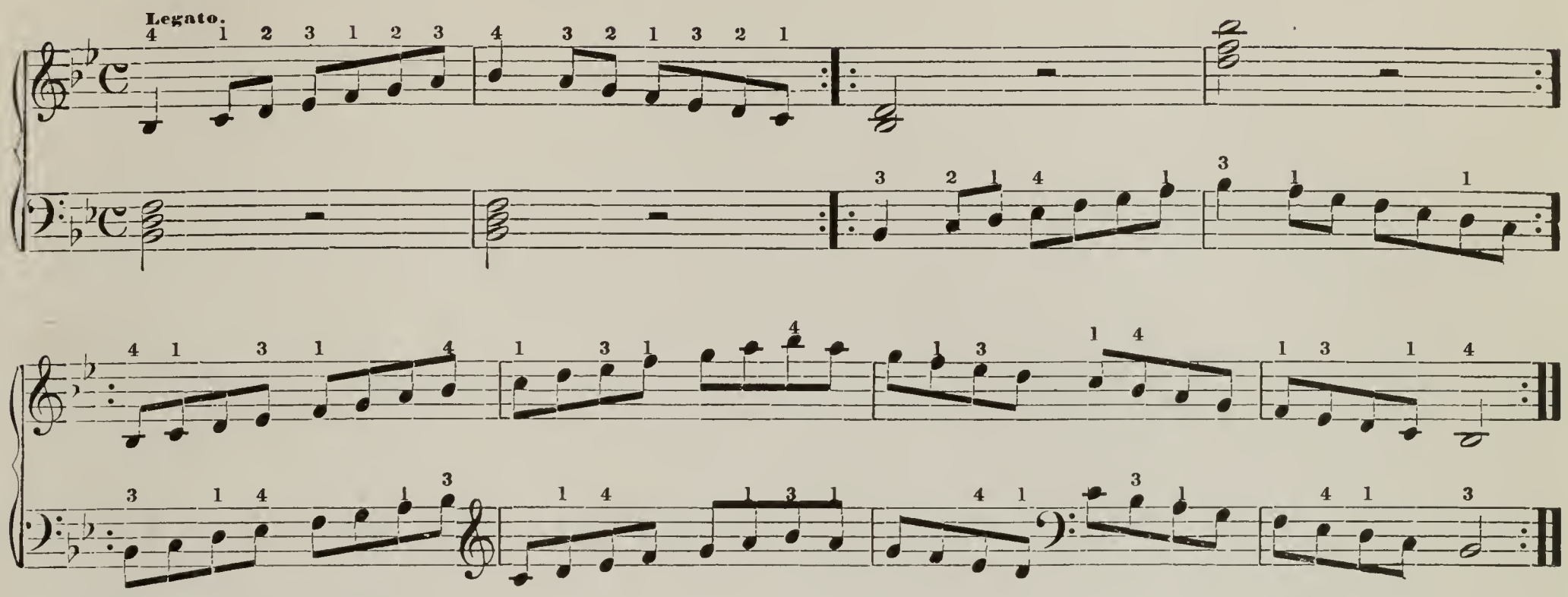
SCHUBERT.



A good selection of pieces and studies, Key of D, are as follows: *Hear me Norma*, *Transcription*, W. Hewitt; *Maienlust* (*Joyous May*), H. Lichner; *Diabelli's Melodious Exercises*, Book 3, 4 hands, in D major and D minor; *Young Bugler's Galop*, 4 hands, Karl Merz; *No.* 21, *Larghetto in Classics for the Young*, Mozart; *No.* 27, *Finale in Classics for the Young*, Schubert; *Sonatina II*, Op. 37, Clementi; *Nos.* 17, 18, 19 and 20 *of Progressive Studies*, Book 2, Op. 65, Loeschhorn; *Hunter's Return*, Gustav Lange.

Key of B♭ Major.

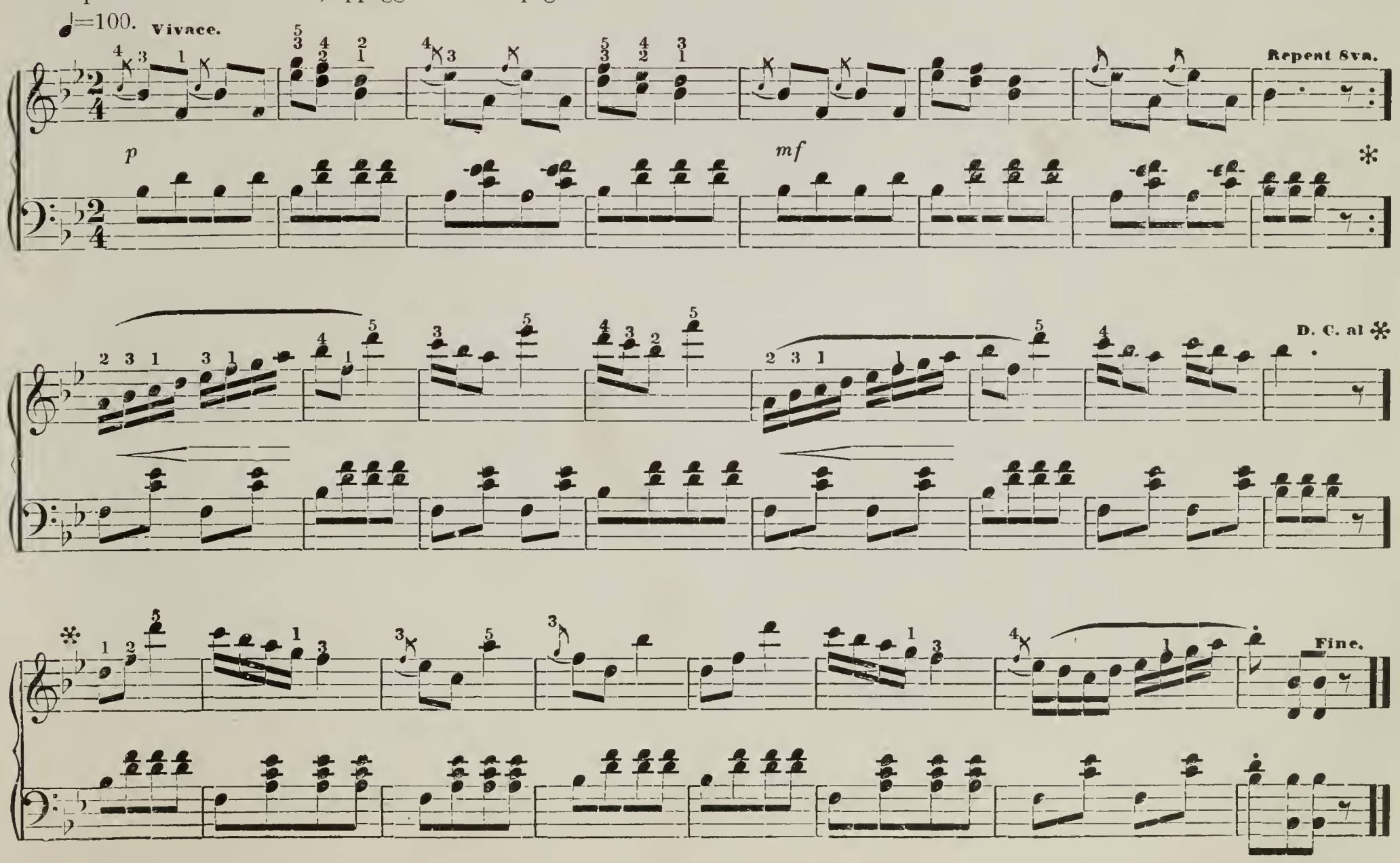
Signature 2 flats, B♭, E♭. Tones: { B♭ C D ½ E♭ F G A ½ B♭ / I II III IV V VI VII VIII } Relative to G Minor.



Commit each scale to memory.

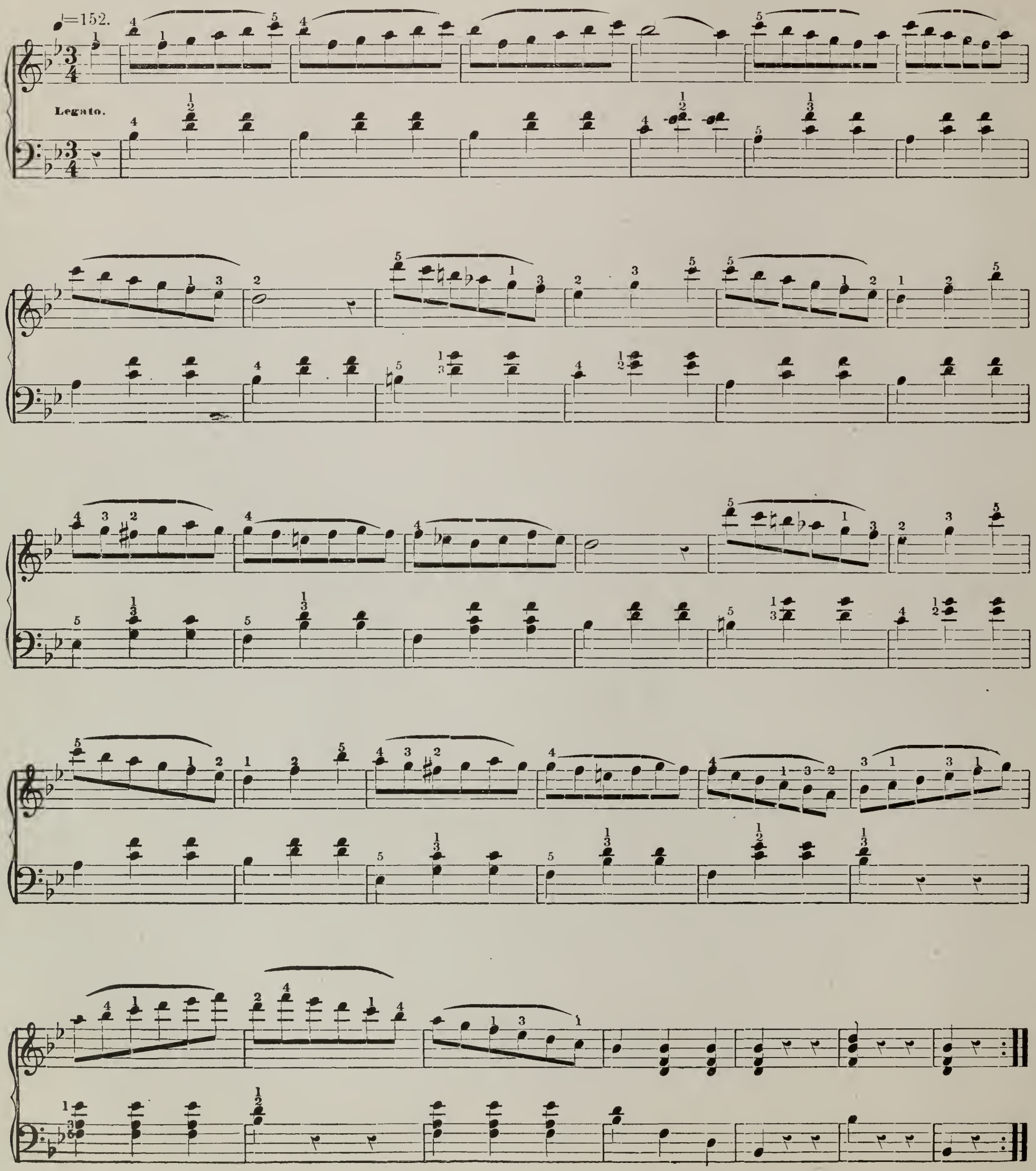
EARLY MORNING POLKA.

Explanation of small note, appoggiatura, see page 182.

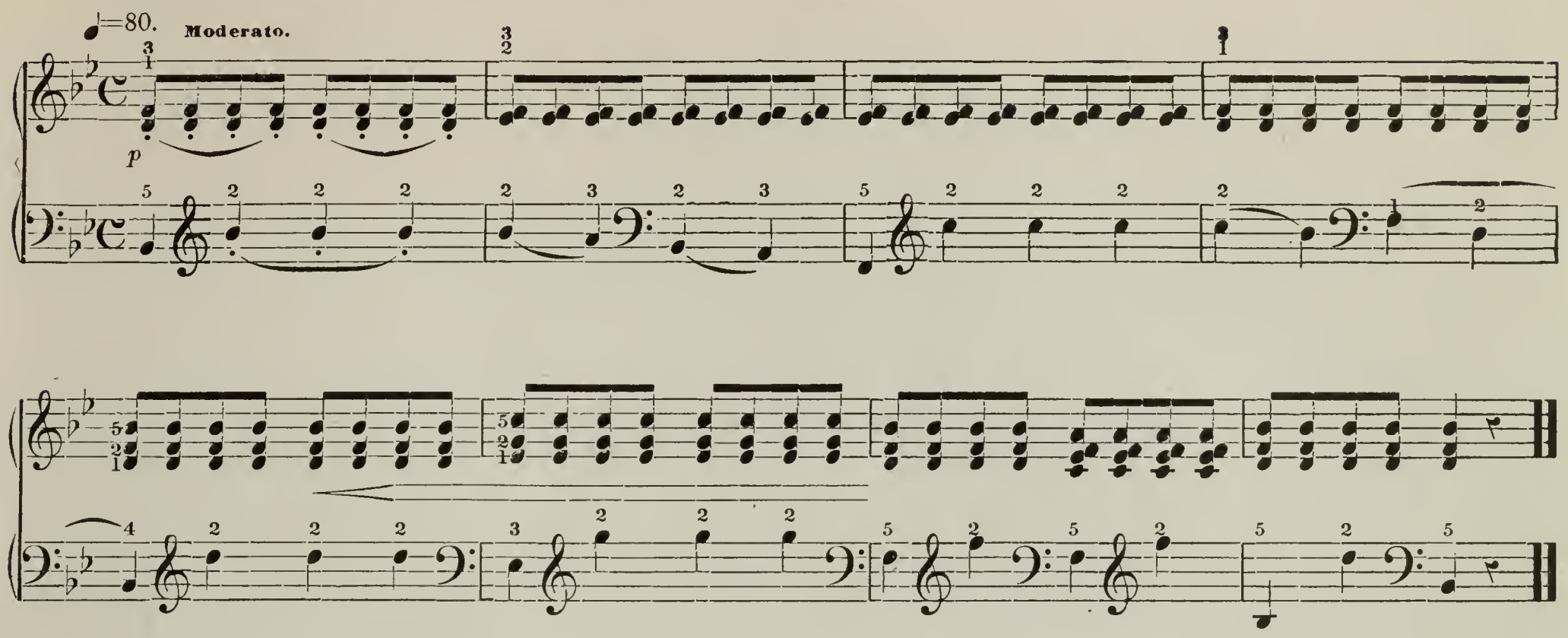


ÉTUDE IN B♭ MAJOR.

Practice daily all the scales you have learned. Use the metronome even in scale practice, for they must be played in exact time. Watch the fingering and be careful that the thumb does not accent stronger than the other fingers.

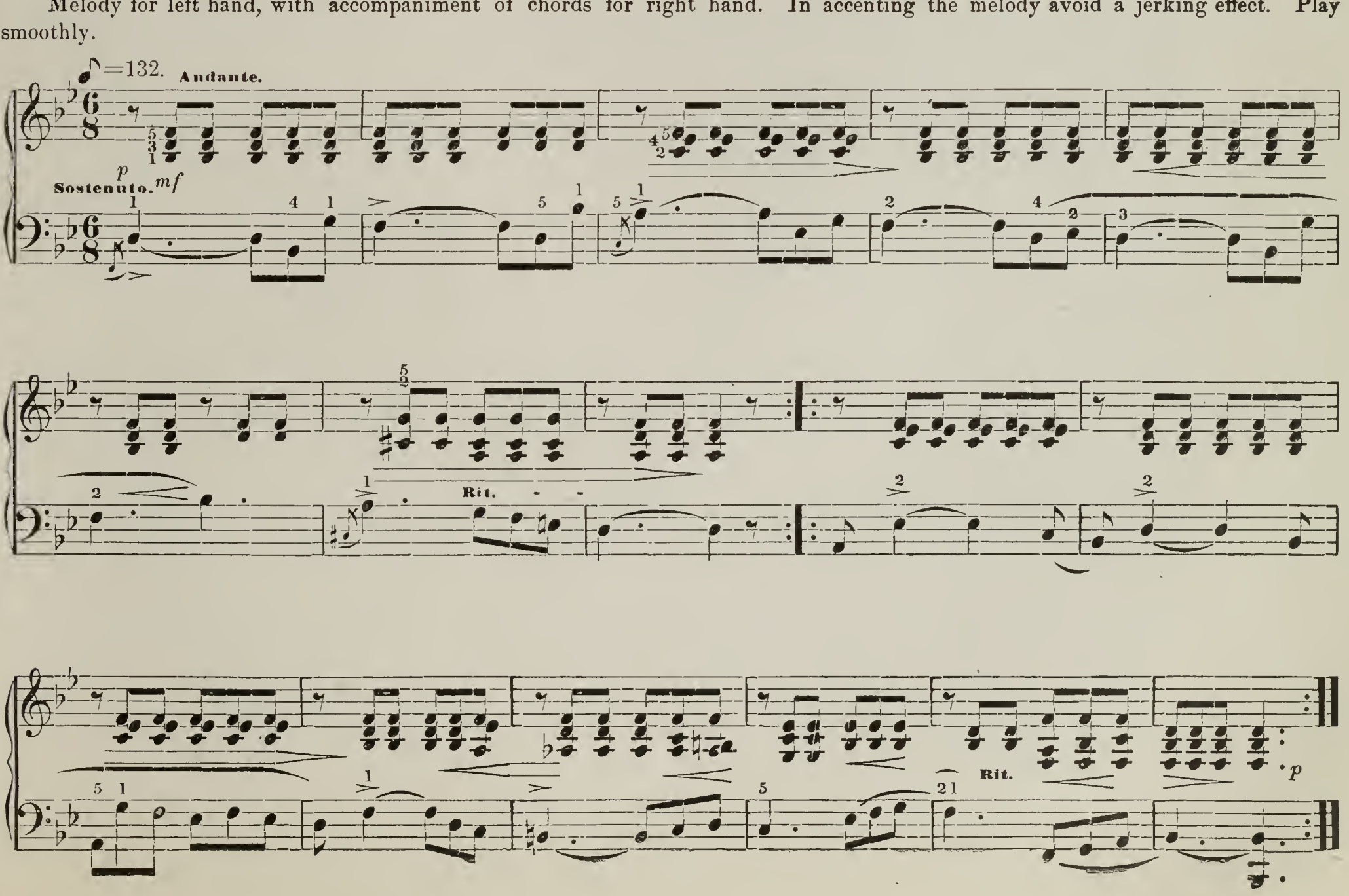


Crossing hands, and repeated notes, to impart flexibility to the wrist.



REVERIE.

Melody for left hand, with accompaniment of chords for right hand. In accenting the melody avoid a jerking effect. Play smoothly.



SECONDO.

♩=100.

f

p

Cres.

1st Ending.

p

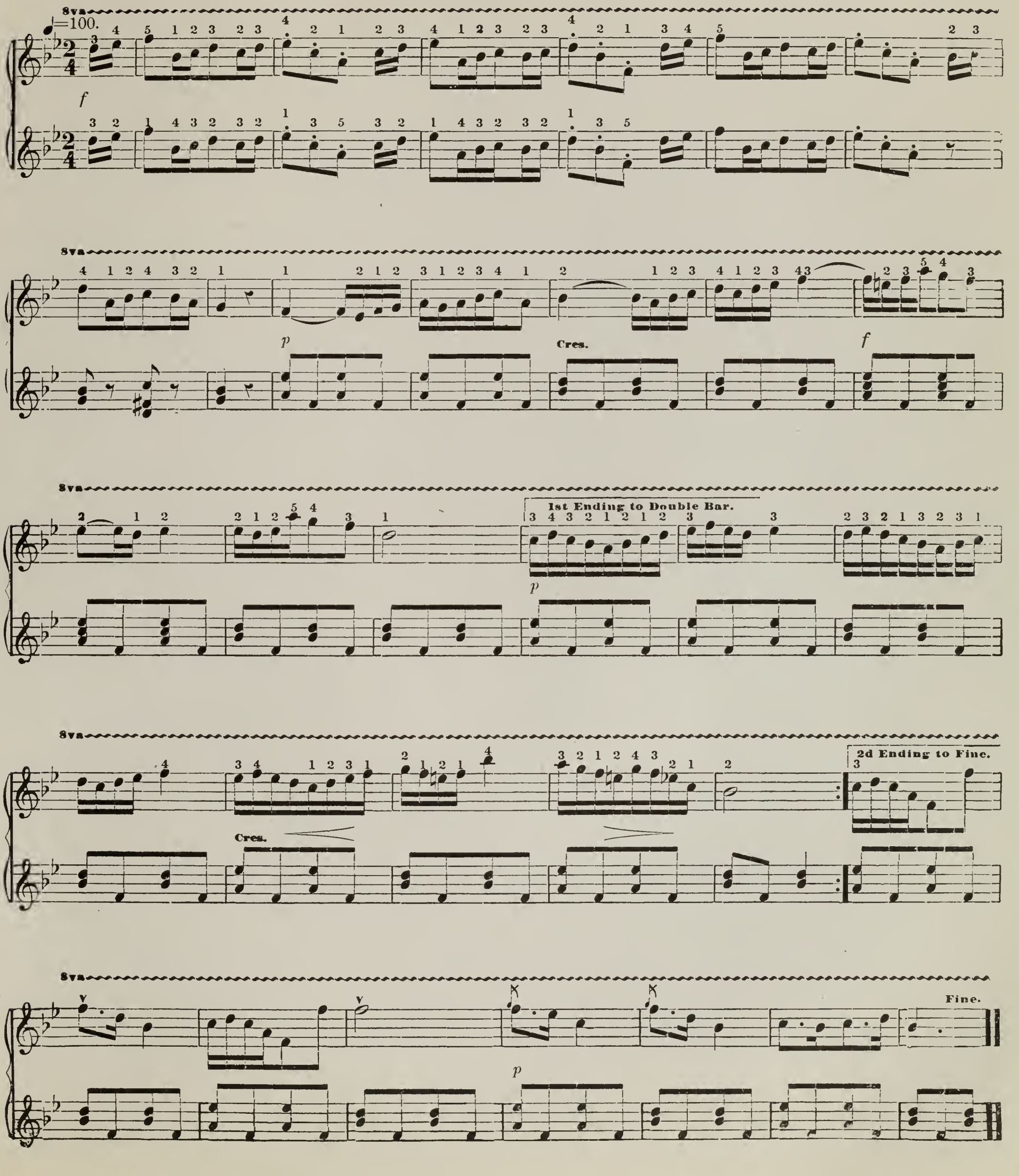
Cres.

2d Ending.

p

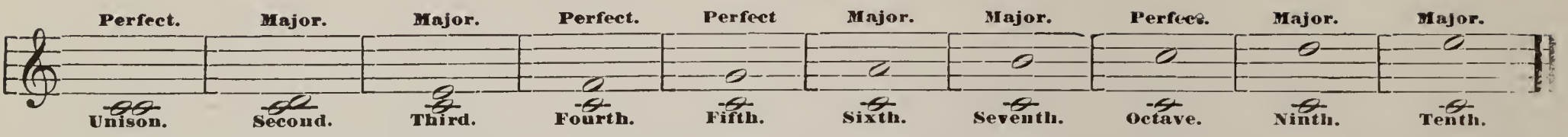
Fine.

PRIMO.


8va
♩=100.
f
8va
p
Cres.
f
8va
1st Ending to Double Bar.
p
8va
Cres.
2d Ending to Fine.
8va
p
Fine.

An interval is the difference in pitch between two tones.

Intervals on the C Major Scale.

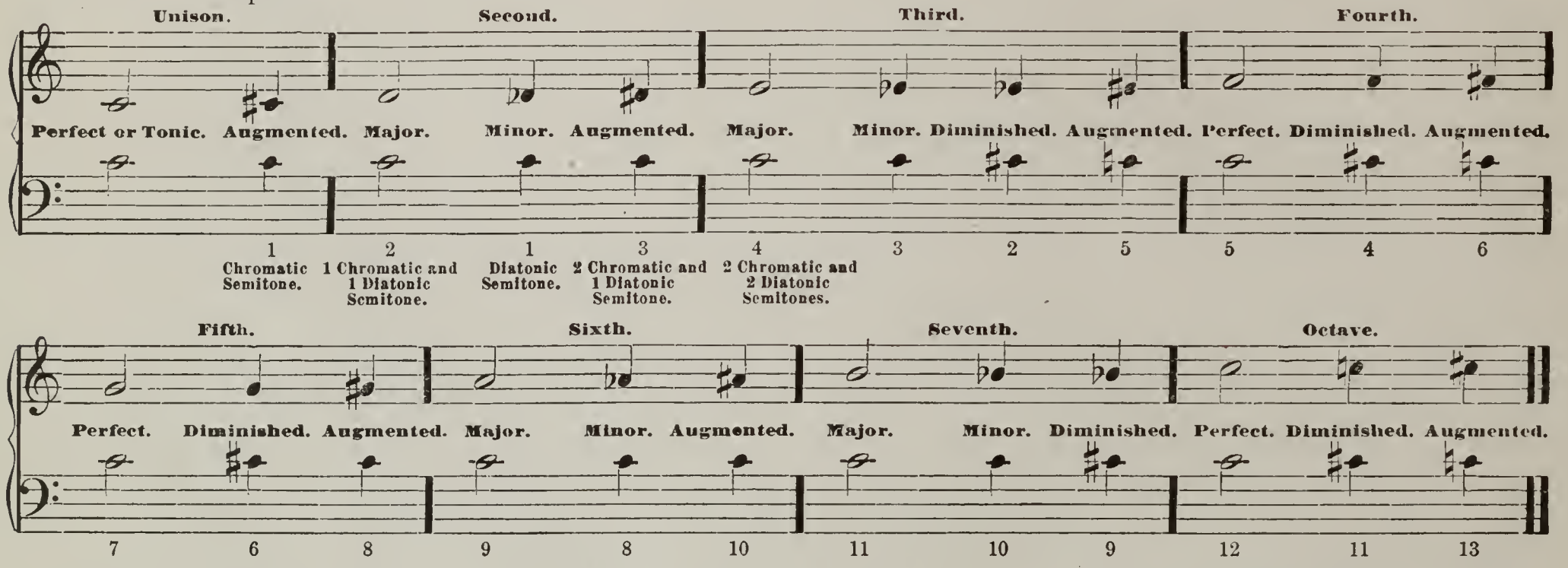


The Unison is not a real interval, but two parts often meet on the same note, by which means the unison is formed. The ninth, tenth, etc., are but the second and third intervals an octave higher.

Intervals are reckoned from the lower note upwards. Every note may be raised or depressed by means of the ♯, ♮, 𝄪 or ♭♭. As this is also possible with respect to every interval, each of them admits of three, and even four different kinds. They are called Major (meaning great), Minor (less), Perfect, Diminished, Augmented.

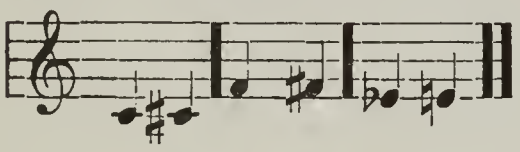
Example of the Sub-division of Intervals.

Above the staff are the names of the intervals, between the two staves the sub-divisions, and below, the number of semitones of which each is composed.



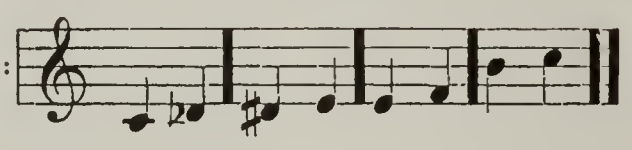
A semitone is Chromatic when both tones are written on the same degree of the staff.

Ex:



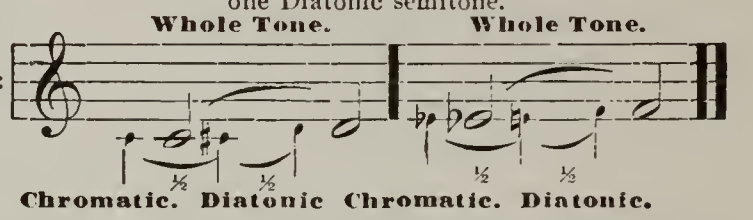
It is Diatonic when written on two degrees of the staff.

Ex:



A Whole Tone consists of one Chromatic and one Diatonic semitone.

Ex:

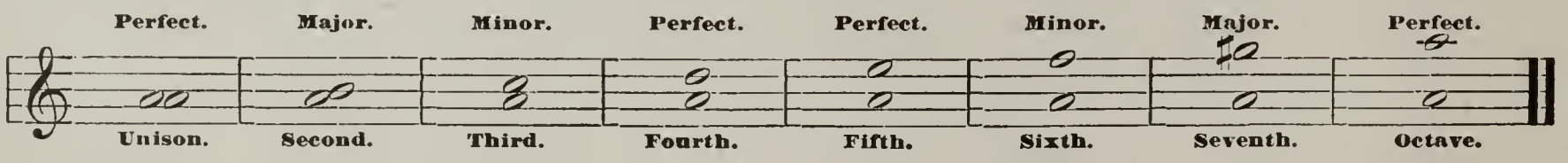


Find the chromatic and diatonic semitones in the above table. Observe, in each interval the notes retain the same alphabetical names and degrees upon the staff, whether minor, major, diminished or augmented: the change being produced merely by the marks of transposition, the ♯ or ♭.

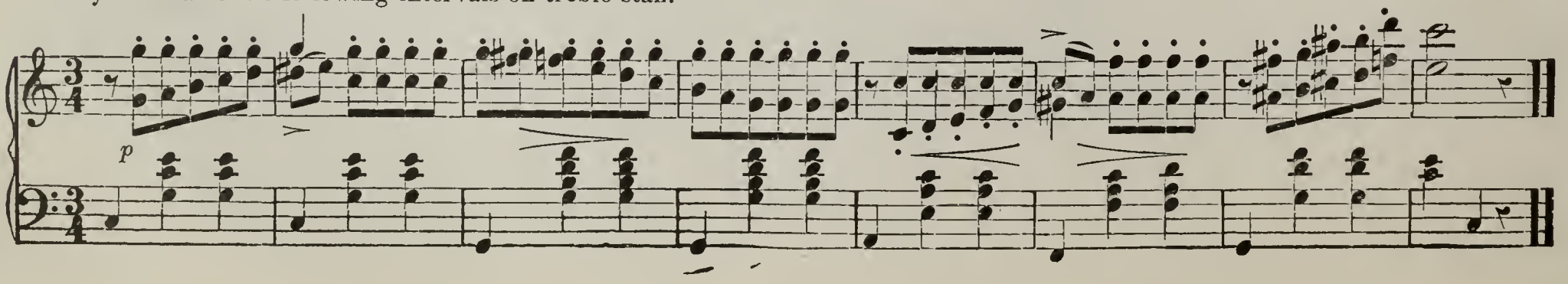
The pupil is advised to form a table similar to the above, upon each note of the C scale.

A knowledge of intervals is indispensable in the study of harmony, as each interval assists in the formation of some particular chord. The order of intervals in the minor scale is as follows:

EXAMPLE:
Key of A Minor.



Play and name the following intervals on treble staff.



Scale of G Minor. Relative to B♭ Major.

Name the tones of the scale, and the signature.

MELODIC.

HARMONIC.

Varied Cadence in G Minor.

SIMPLE CADENCE.

VAR. 1.

VAR. 2.

VAR. 3.

Etc.

SCALE ÉTUDE IN G MINOR.

BERTINI.

♩=160.

Allegro. Portamento Touch.

p

Ben sostenuto il basso.

Cres - - - - - cen - - - do.

p

f

f

1st.

2d.

D. S.

Fine.

Some part of each lesson should be committed to memory, and played perfectly without the notes. Memorizing cultivates the ear, and teaches self-dependence. If it is practiced during the first lessons, the habit is easily acquired and affords many advantages over those who constantly play by note.

BURGMULLER.

♩=120.

Allegro Scherzando.

Cres.

1st. 2d.

Dim e poco. Rall.

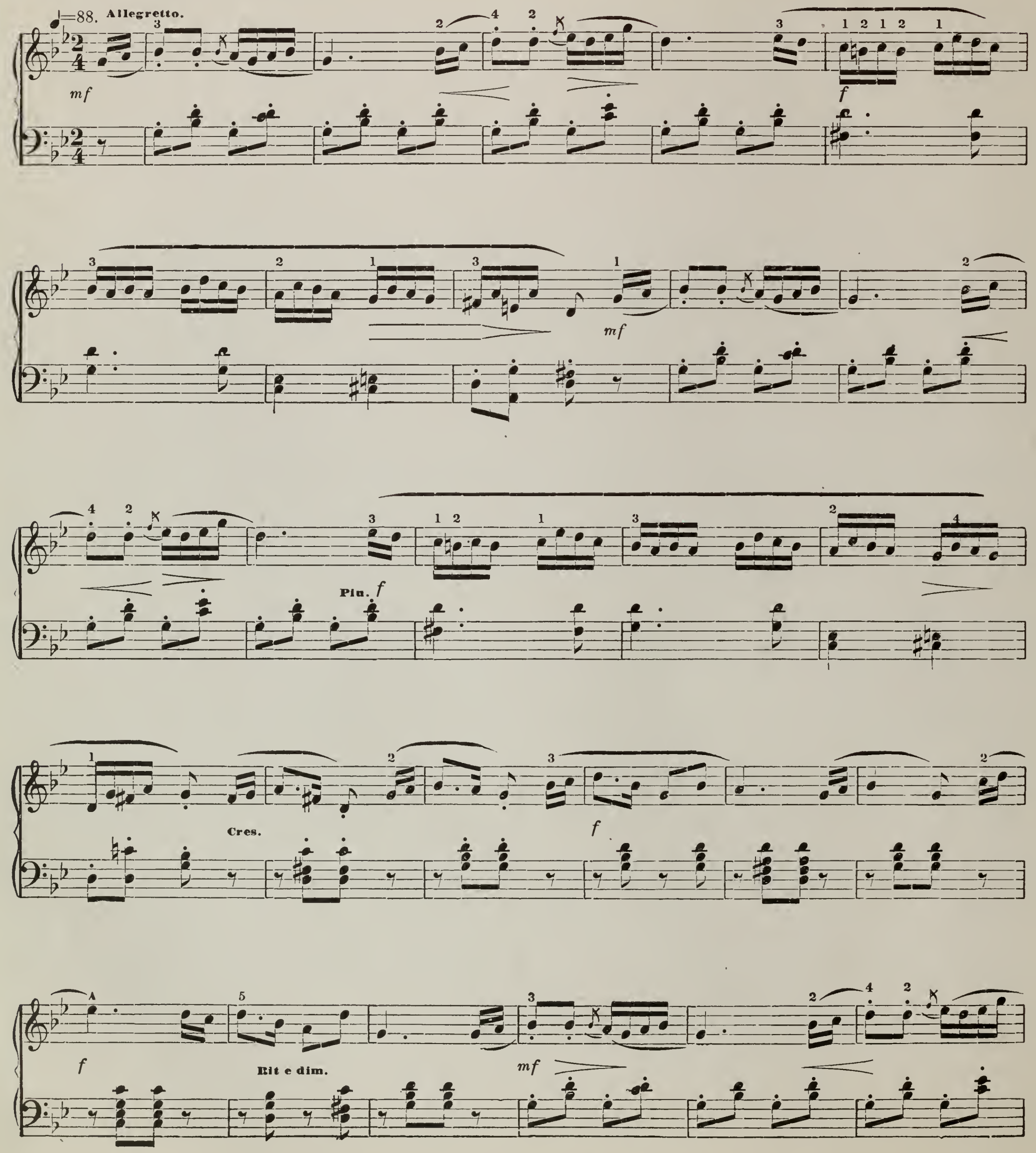
Cres. Dolce.

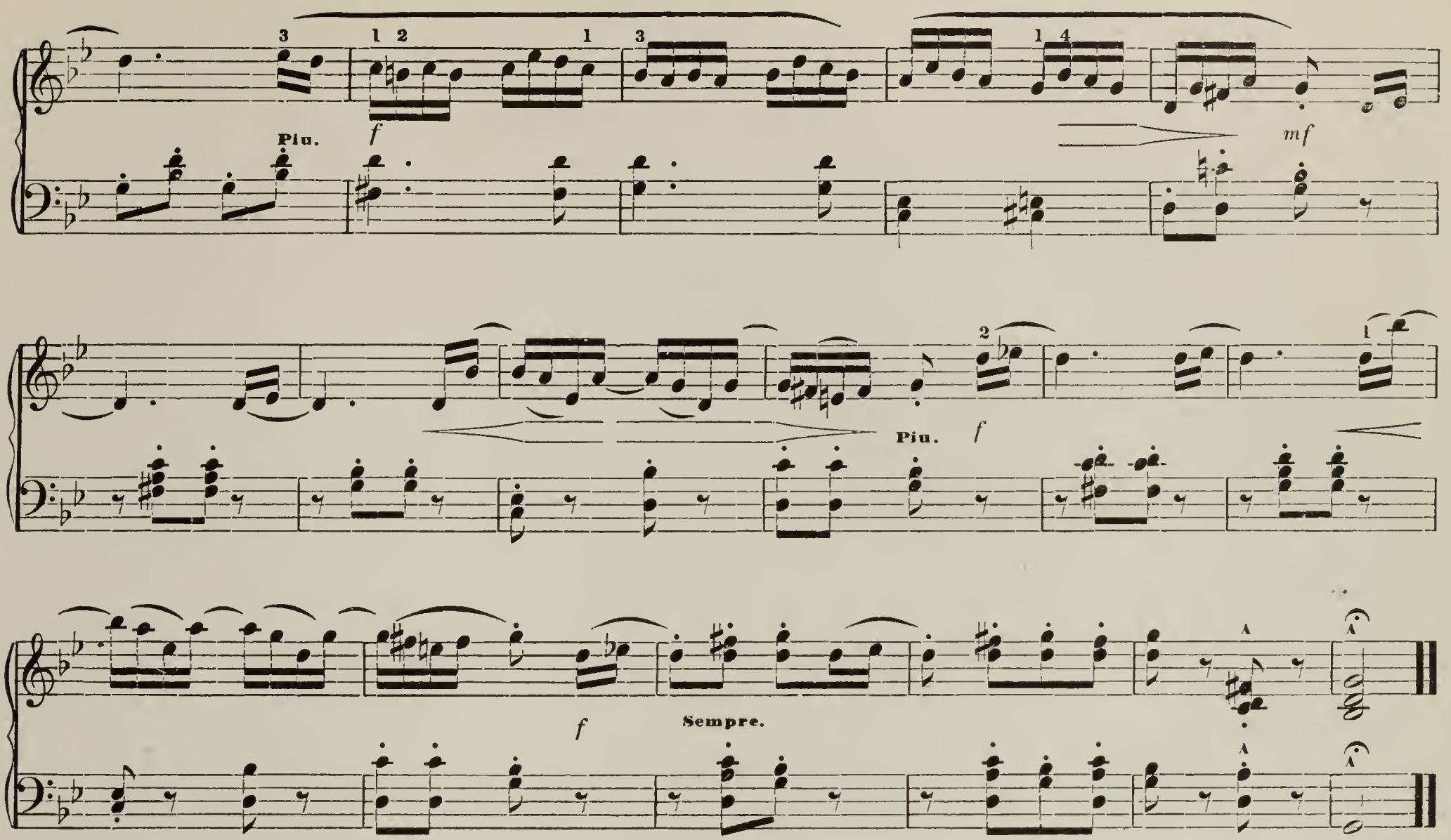
Risoluto.

The following pieces are suitable for Lessons XV and XVI: *L'Elisire D'Amore*, 4 hands, Donizetti, Arr. by F. W. Schmidt; *Tulip, Fantasie Movement*, H. Lichner; *Gertrude's Dream Waltz*, Beethoven; *Andante from Sonatina IV. of 6 Sonatines*, Op. 36, Clementi; *No.* 21, *Loeschhorns Studies*, Book 3. Op. 52.

SONG OF HOME.

The commas, semicolons and periods of music should be observed in playing, as well as in reading. Endeavor to give to each phrase a suitable distinction and coloring.

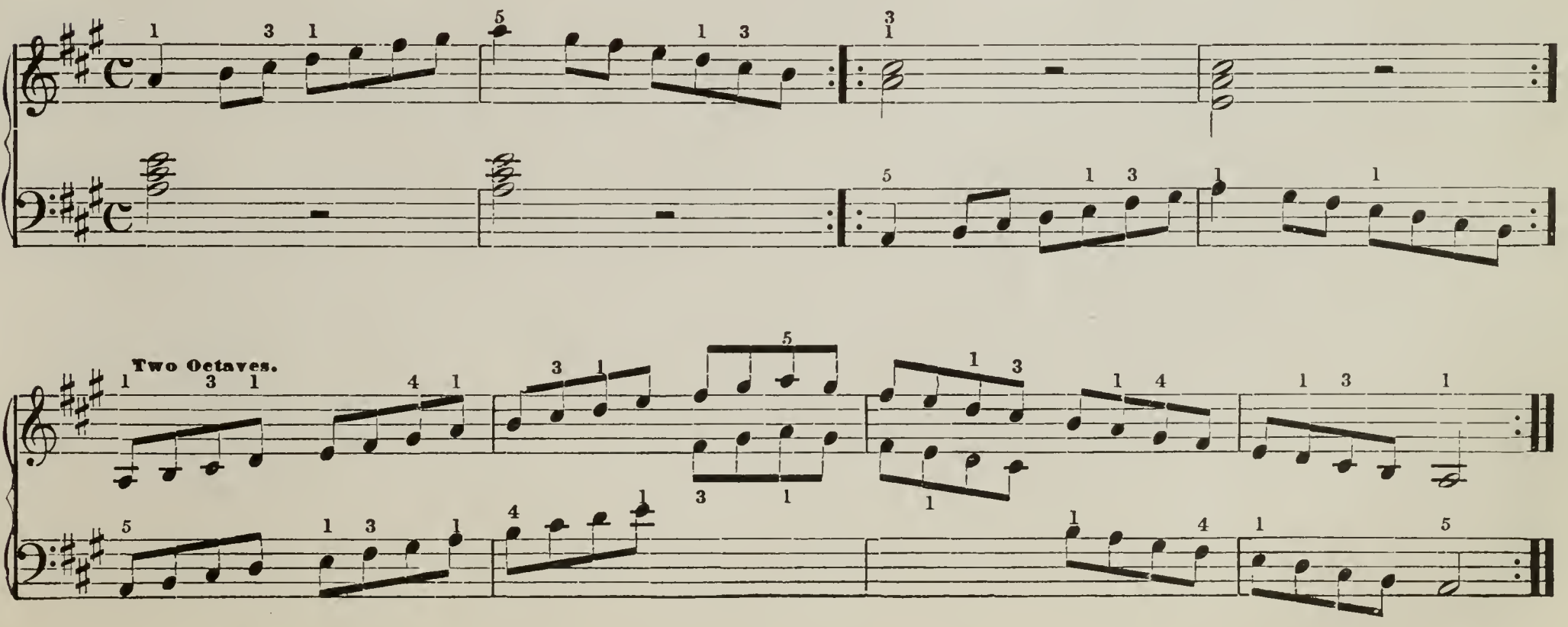




LESSON XVII.

Scale of A Major.

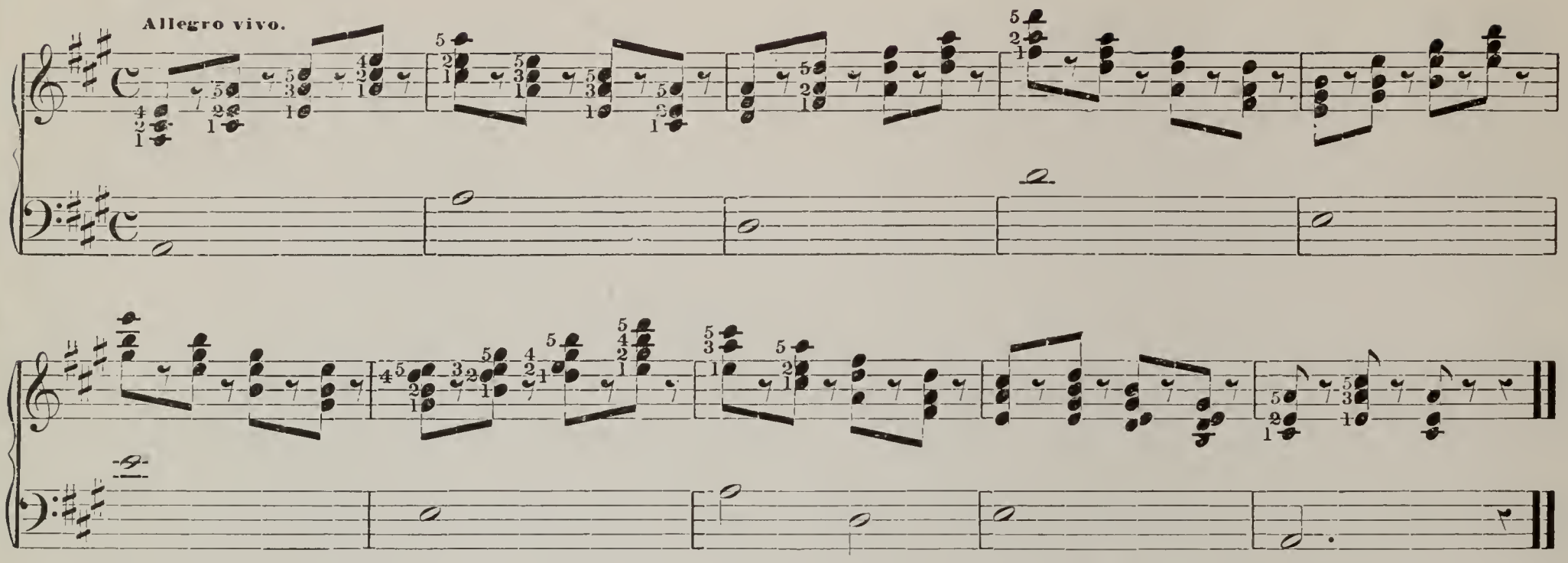
Signature 3 sharps, F♯, C♯, G♯. Tones: { A B C♯ ½ D E F♯ G♯ ½ A / I II III IV V VI VII VIII } Relative to F♯ Minor.



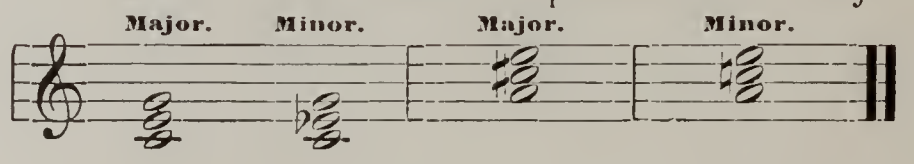
Name chords and their positions.

No. 1.

Allegro vivo.



All major triads are composed of a *major* third and perfect fifth; all minor triads of a *minor* third and perfect fifth. A major triad becomes minor when its third is lowered a chromatic semitone. Ex:

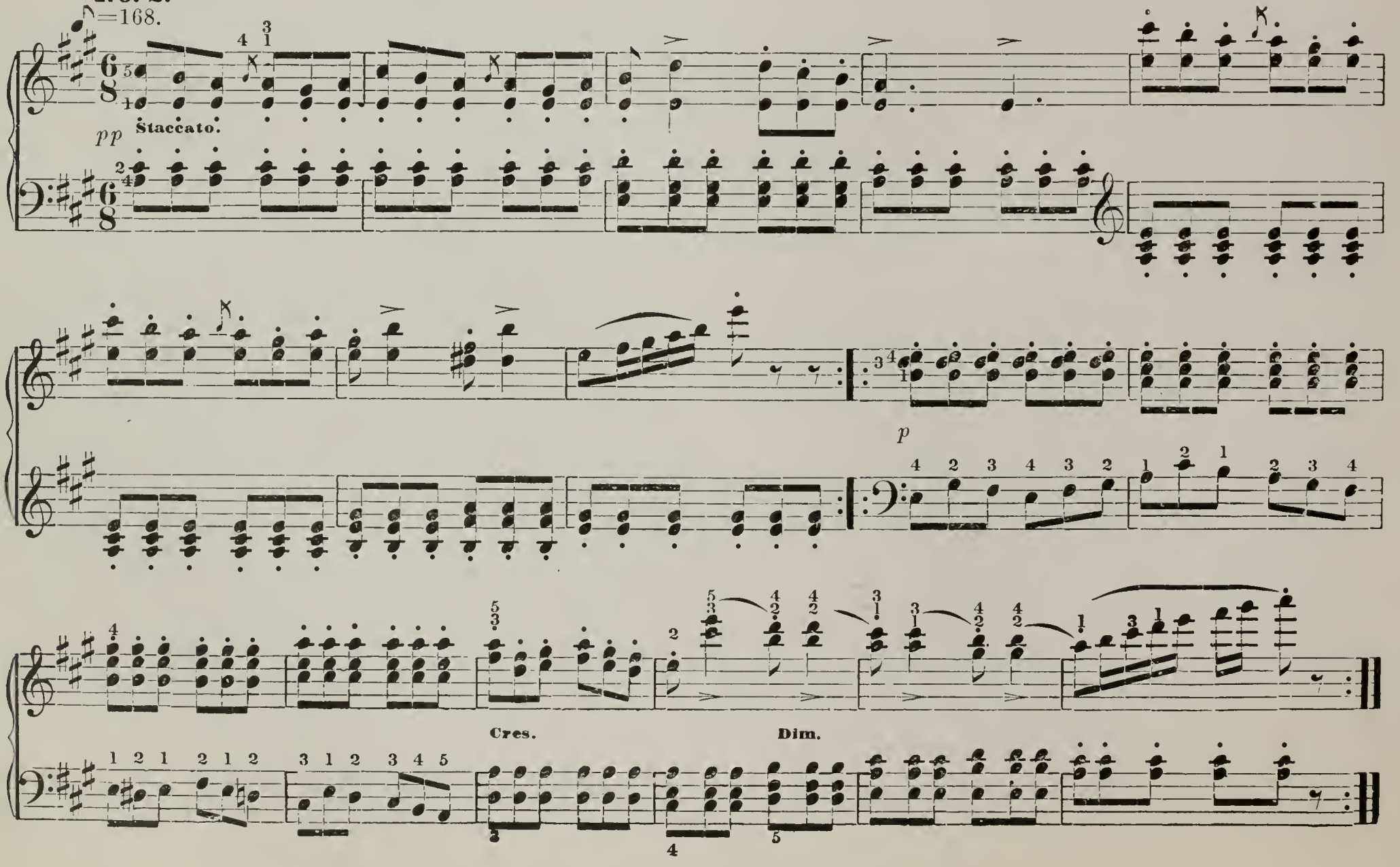


Change the above Tonic and Sub-dominant triads into minor.

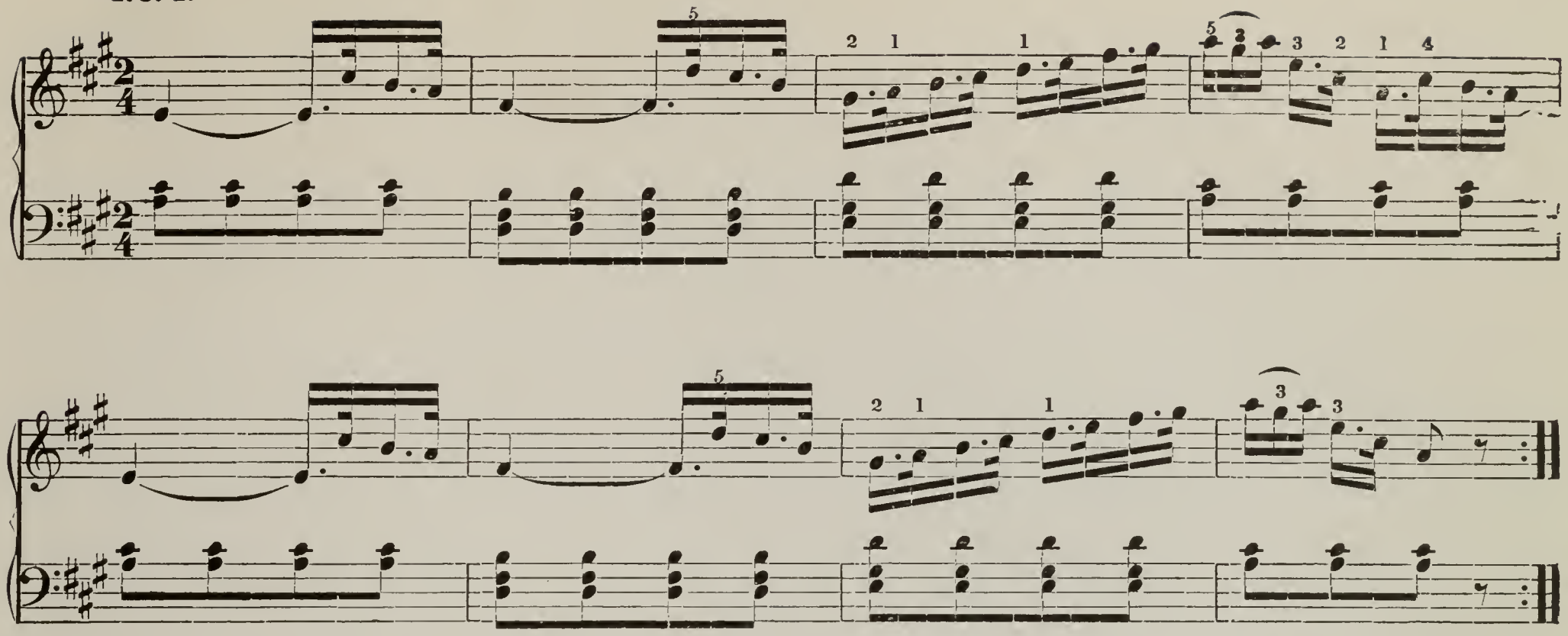
STACCATO CHORDS.

No. 2.

♪=168.



No. 1.



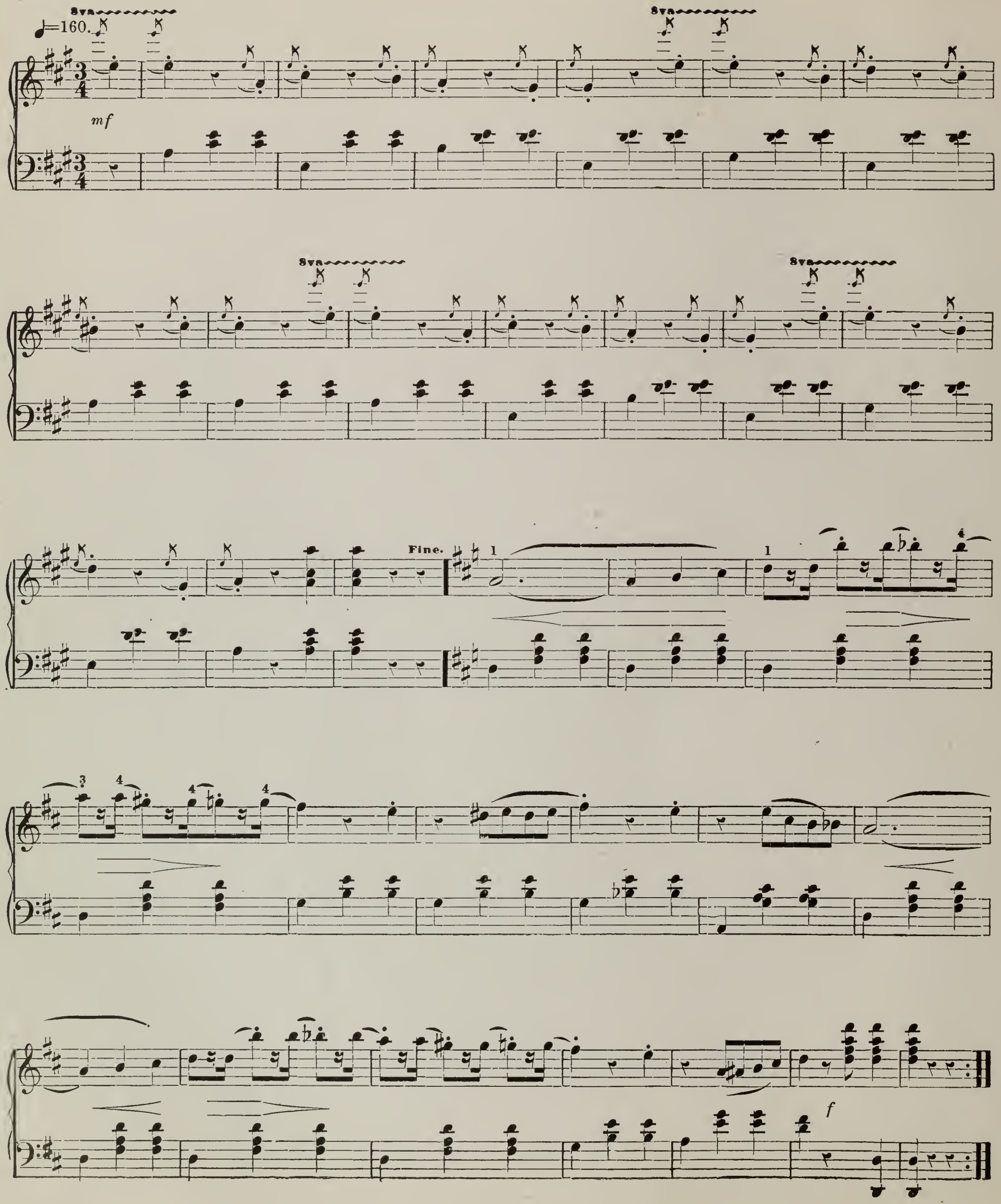
No. 2.

Allegro.

f

1. 2.

Fine.


8va
♩=160.
mf
Fine.
1
3
4
f

ff

p

ff

D. C.

f

ANDANTE MOVEMENT.

Andantino.

♩=36.

Legato.

1.

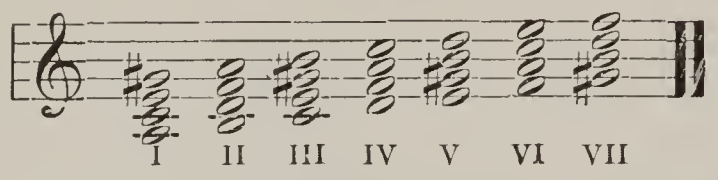
2.

LESSON XVIII.

Chord of the Diminished Seventh.

Of the four-toned chords on the Harmonic Minor Scale, the most important are those on the 5th and 7th degrees.

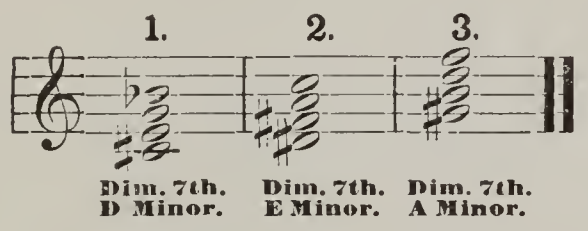
Four-toned chords on Minor Scale.



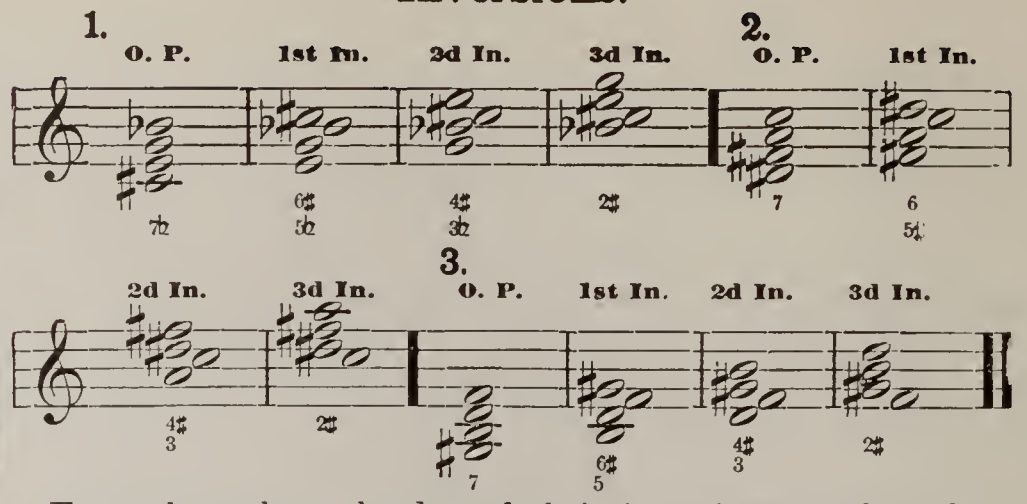
The chord on the V degree, the Dominant Seventh, is the same in both major and minor keys.

That on the VII degree is called the Diminished Chord of the Seventh. It is composed of minor thirds.

Every minor key has its Diminished chord, so that there are 12 different chords and their inversions, making 48, but they all sound like the three following chords and their inversions:

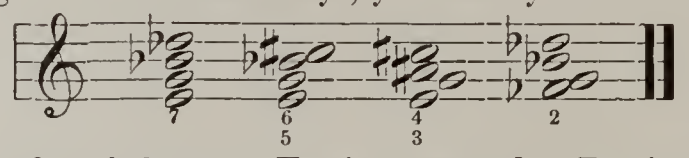


Inversions.



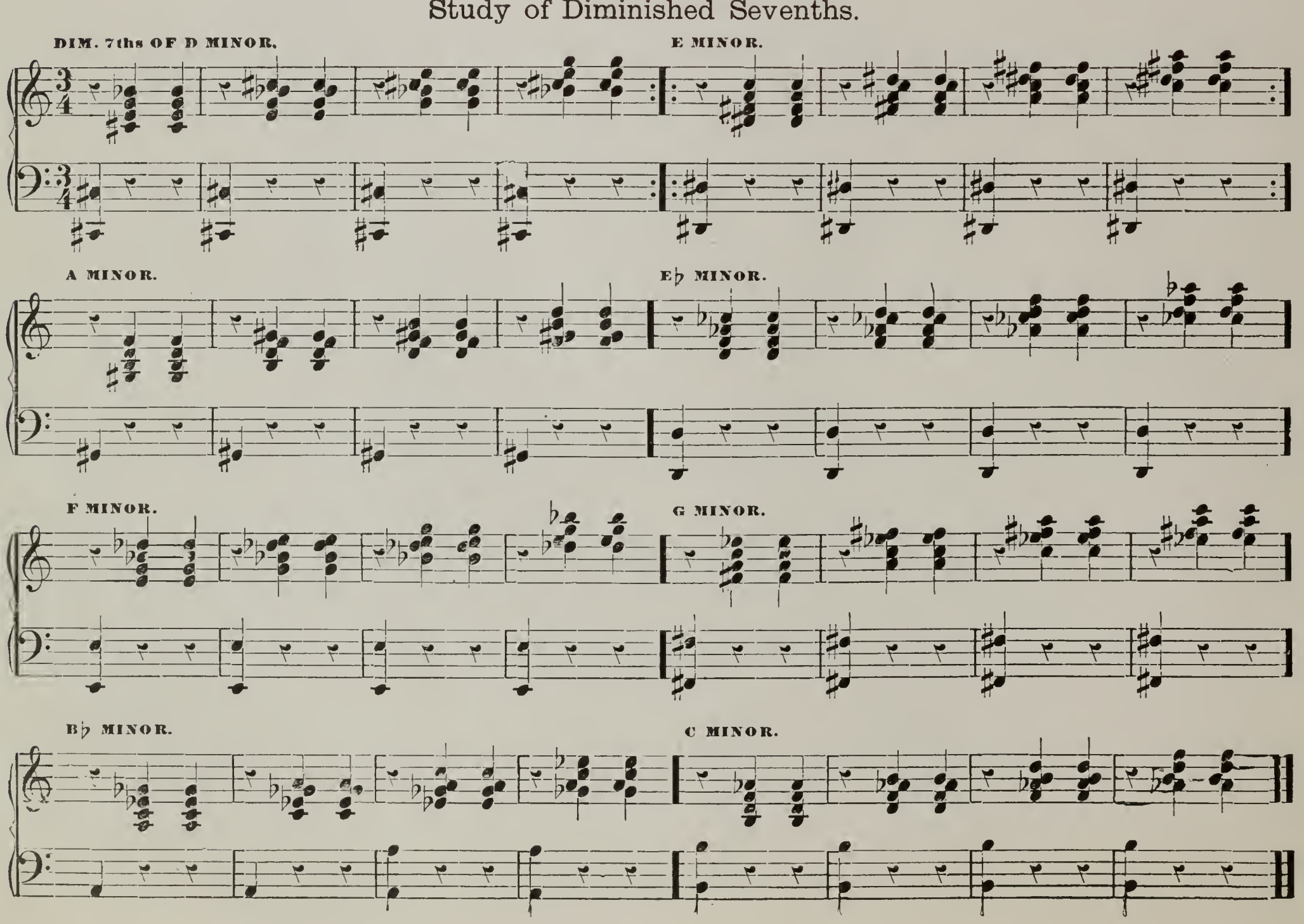
From these three chords and their inversions are formed 12 chords of the Diminished Seventh, and all Diminished Seventh chords are like these according to their *sound*, though the *notation* may be changed to correspond with the key to which it belongs. Thus each chord has four significations according to its notation, and belongs to four different keys, yet entirely alike as to sound.

Ex.:

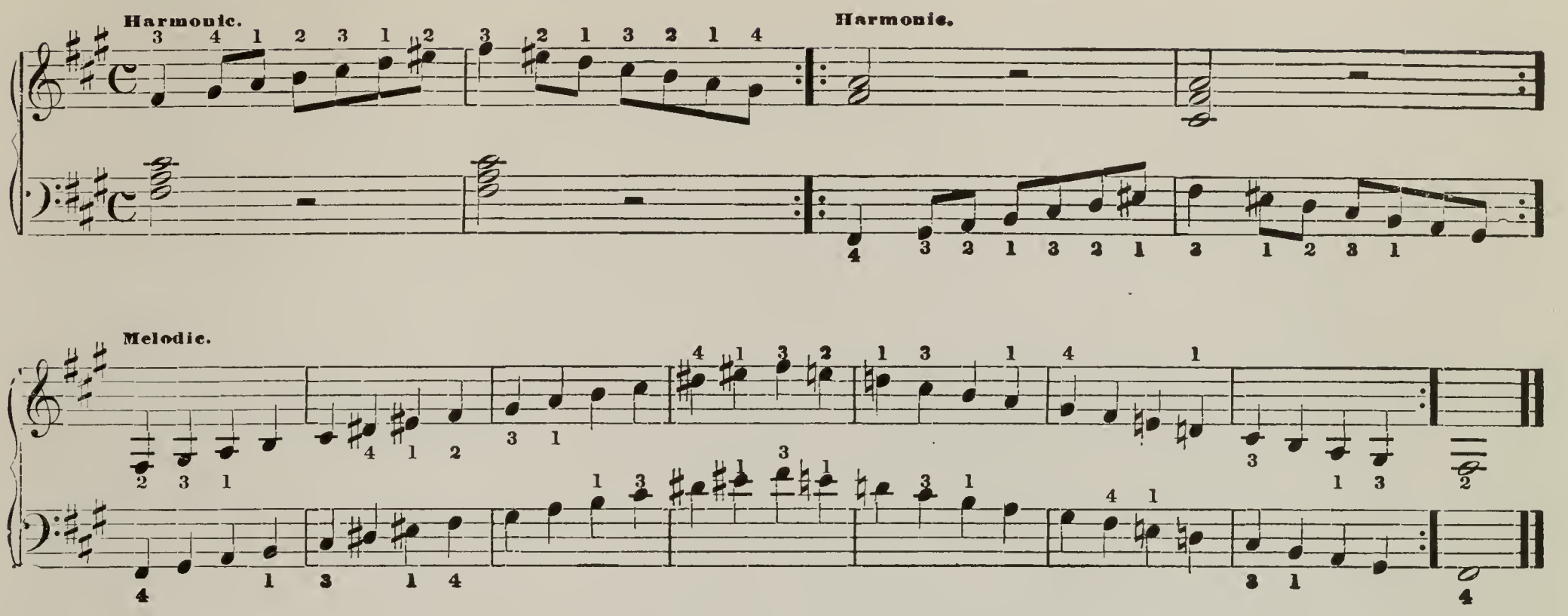


The first form belongs to F minor, second to D minor, third to B minor, fourth to A♭ minor.

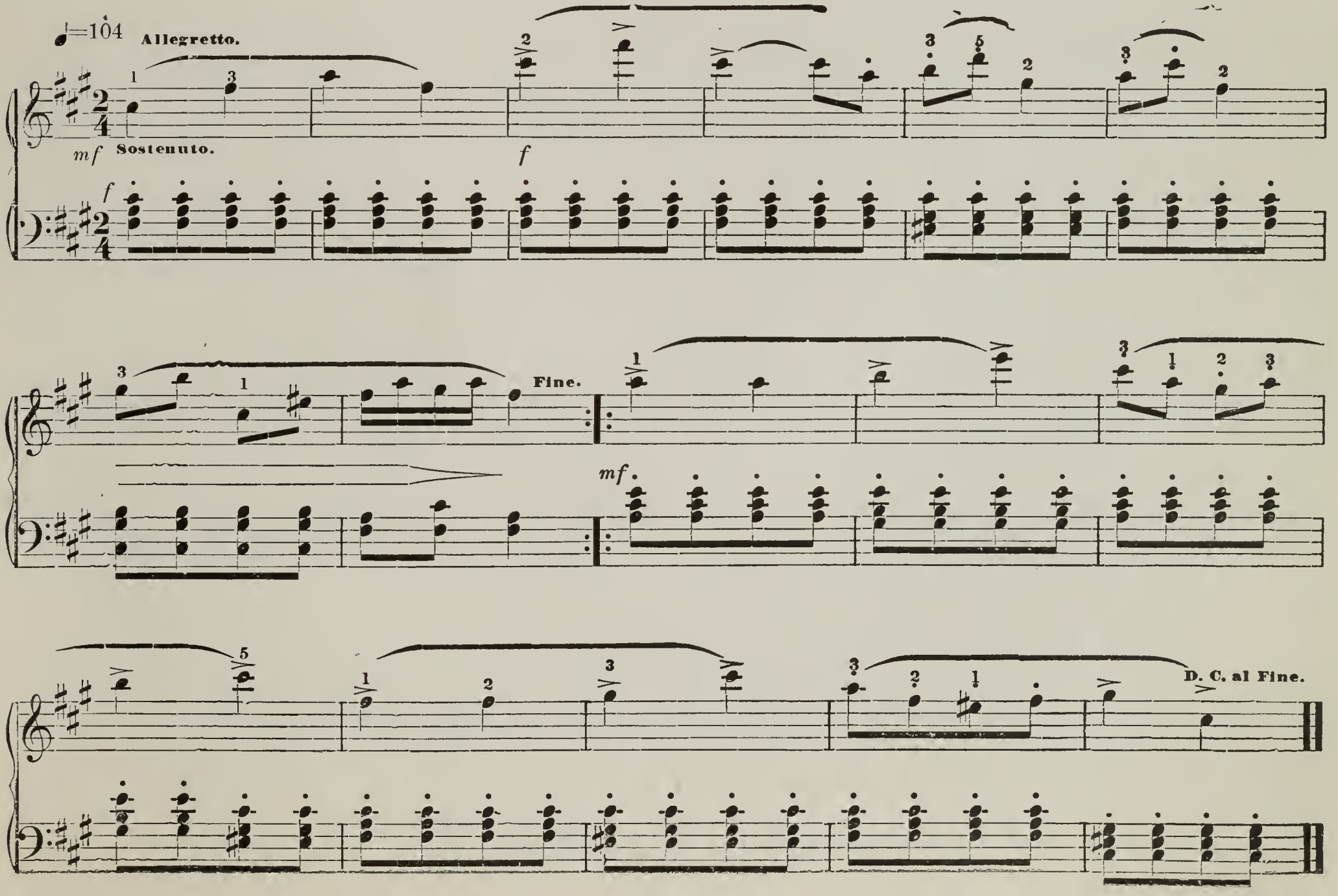
Study of Diminished Sevenths.



Name the tones of the scale and the signature.



GYPSY DANCE.



POLONAISE. Four Hands.

SECONDO.

♩= 104.

p

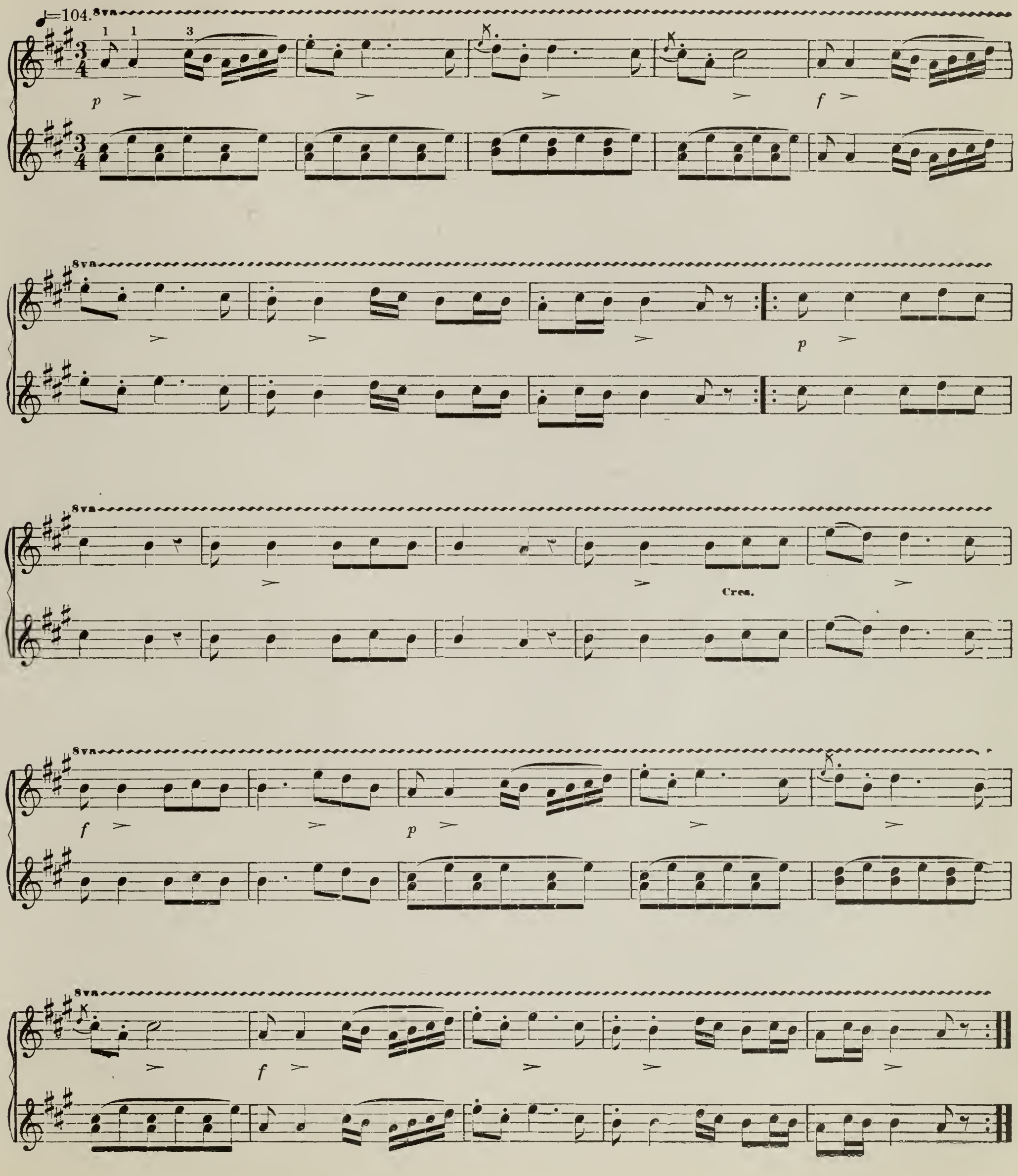
f

p

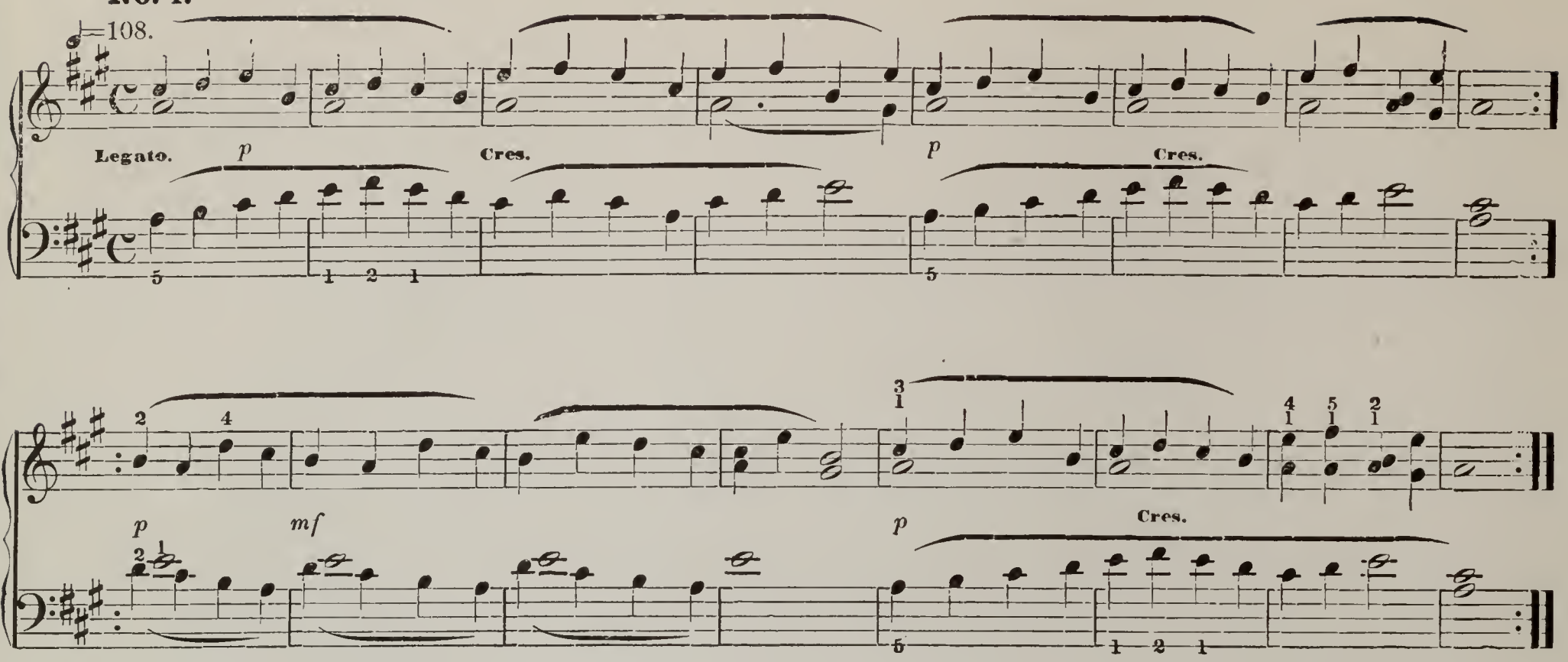
Cres.

f

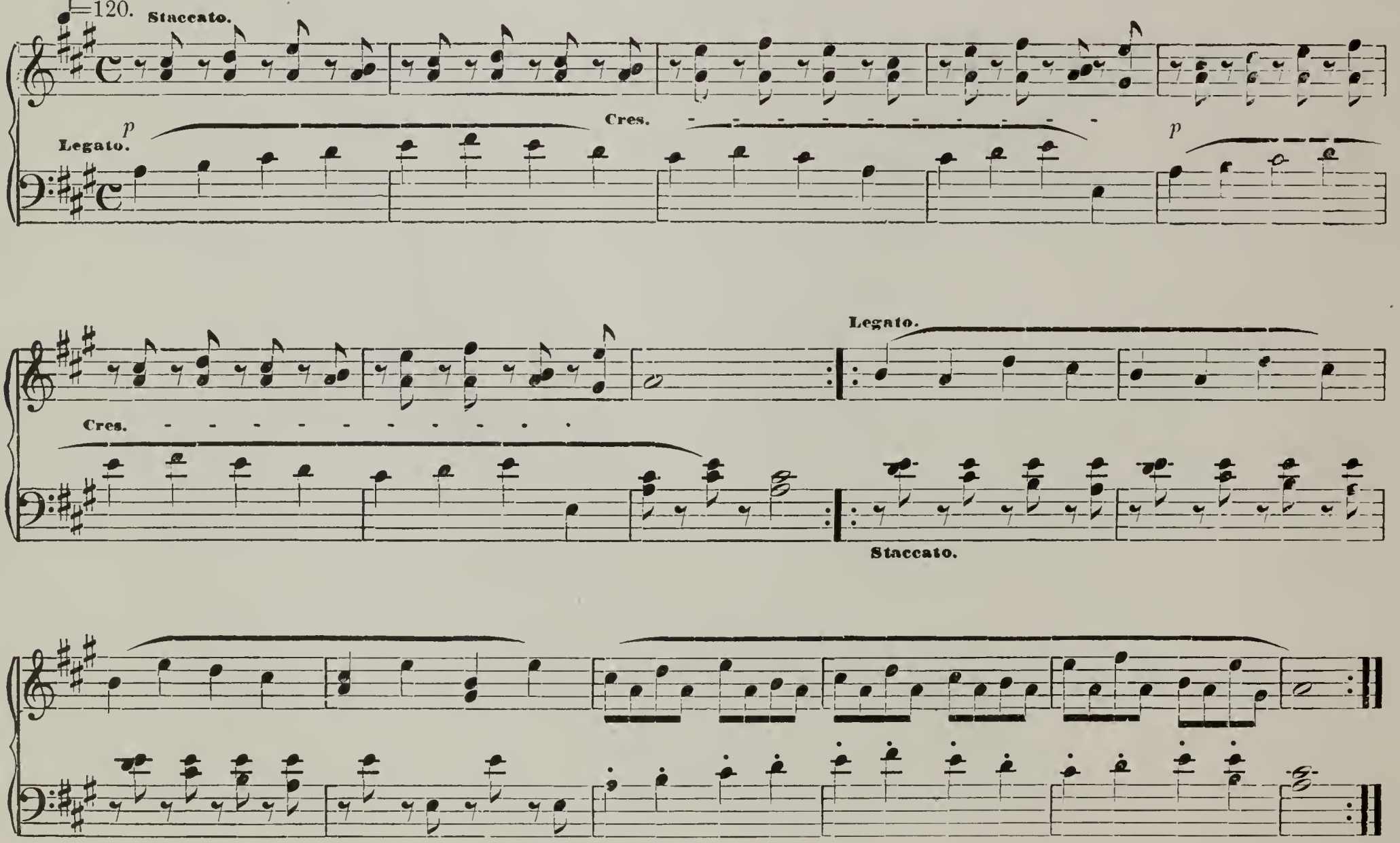
PRIMO.



No. 1.



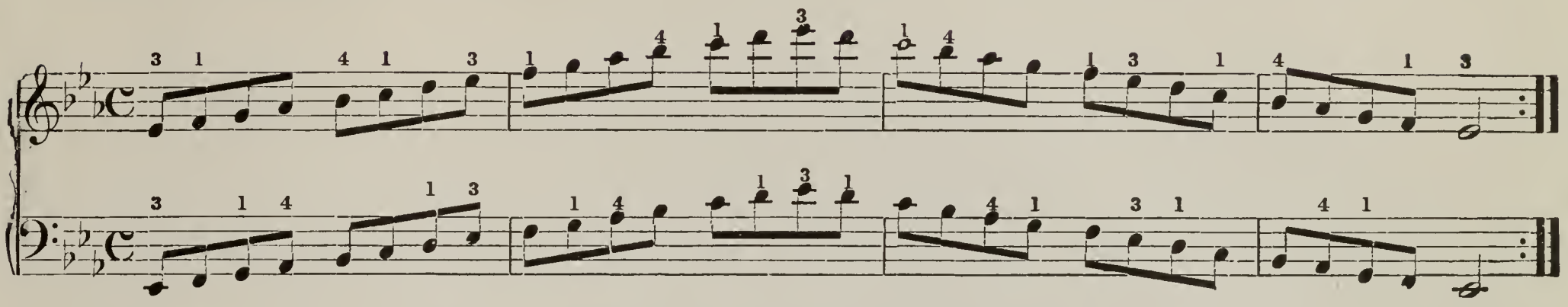
No. 2.



When the phrases and motives are all similar in form, and repeated with but little variation, as in the above study, the expression must be varied, and each motive receive a different light and shade to prevent monotony.

Scale of E♭ Major.

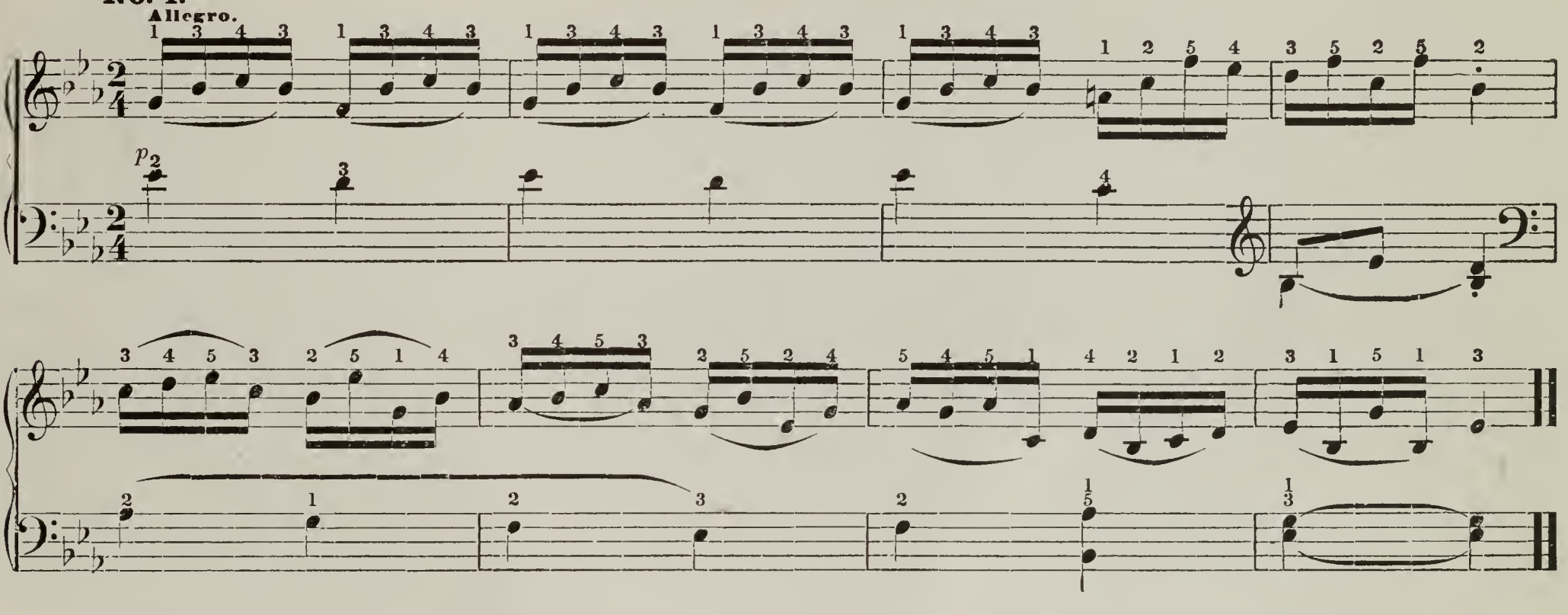
Signature 3 flats, B♭, E♭, A♭. Tones: { E♭ F G ½ A♭ B♭ C D ½ E♭ / I II III IV V VI VII VIII } Relative to C Minor.



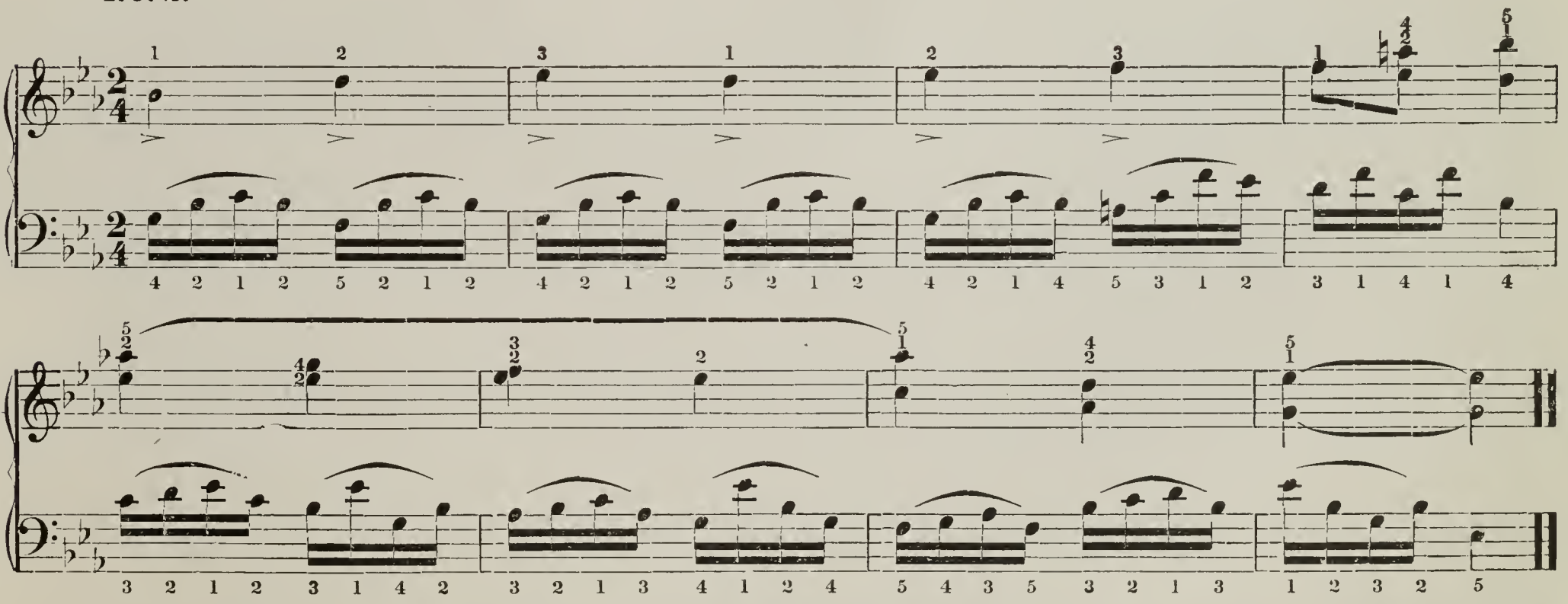
Technical Study in E♭.

No. 1.

Allegro.

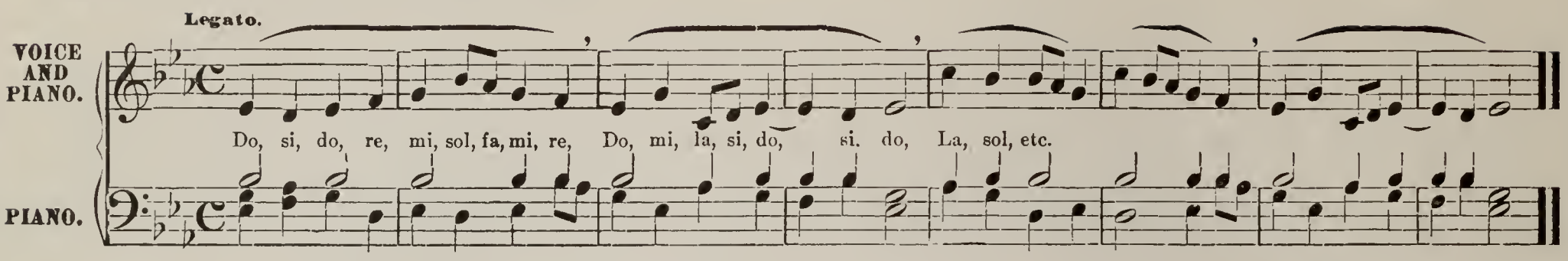


No. 2.

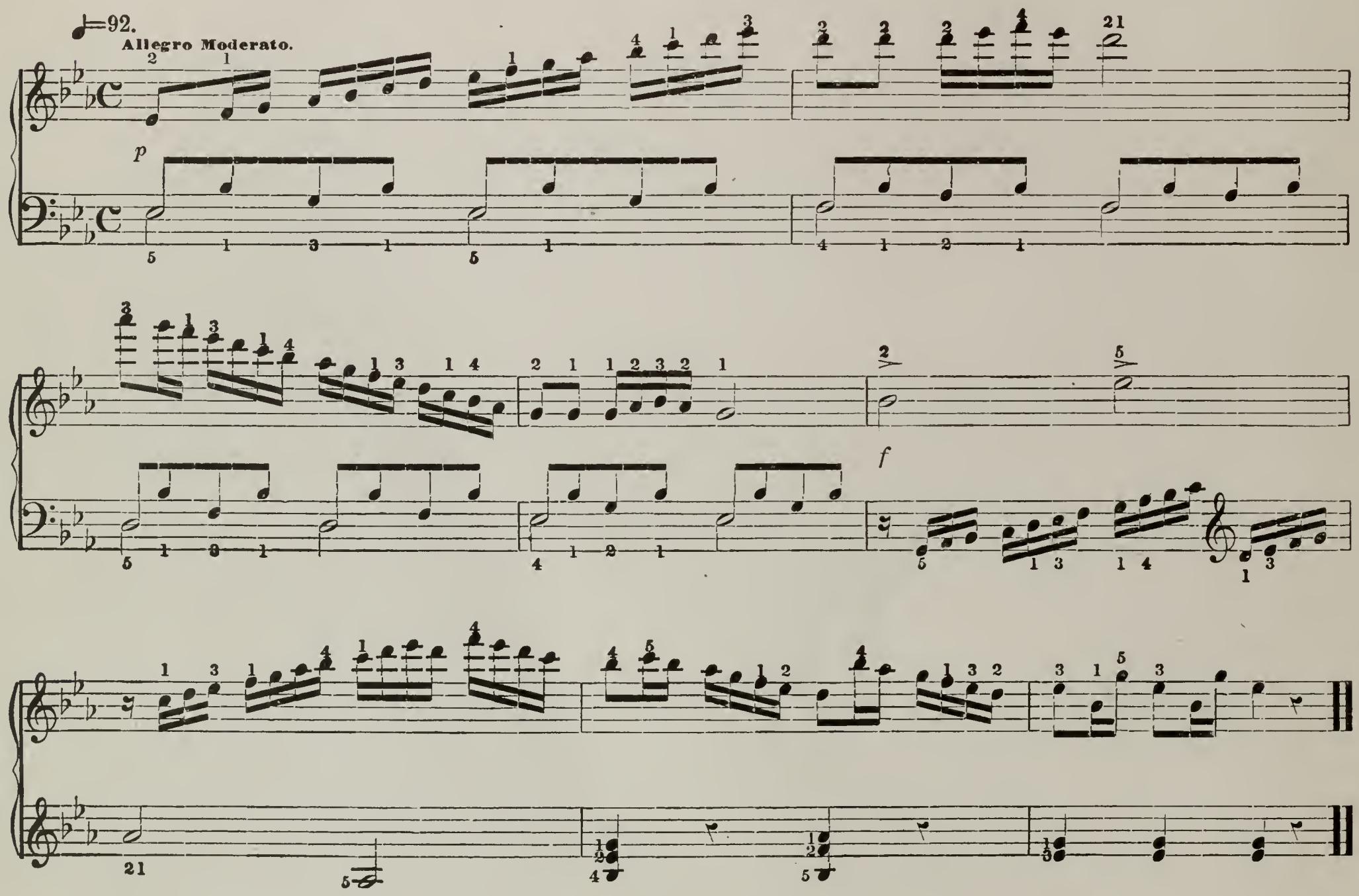


A beautiful execution of the scale depends on equality, steady position of the hand and imperceptible and inaudible movement of the thumb. The thumb must be already passed under the fingers before it has time to strike its note, and not merely when its turn comes, for otherwise an interruption may easily occur.

E♭ major. Transpose into C, D and F major.

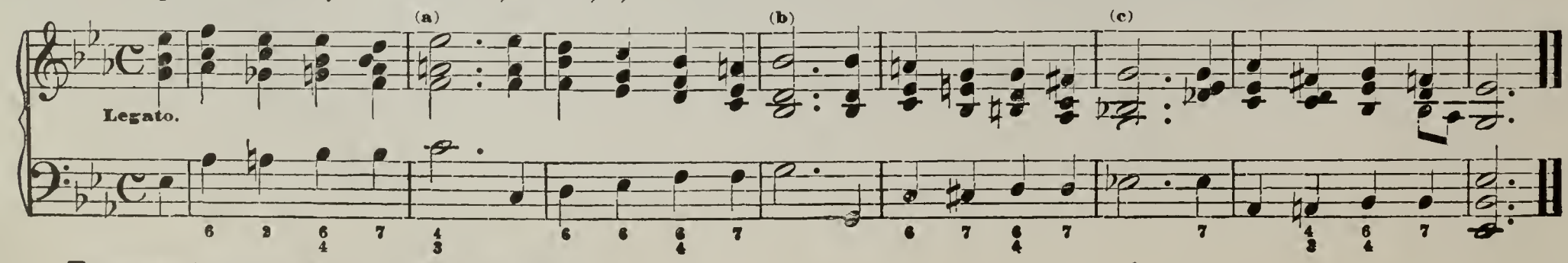


Scale Étude in E♭.



Deceptive Cadences.

A deceptive cadence arises when, instead of allowing the Triad of the Tonic to follow the Dominant chord or Dominant seventh, another unexpected harmony is introduced, as at a, b, c. Name each chord. Point out the Diminished Sevenths.



Transpose into the keys of C and D major.

Free wrist movement.

BURGMULLER.

♩=88. **Molto agitato quasi presto.**

Leggiero.

One, two, *One,* two.

Cres.

p

sf *pp*

Cres. *f* *pp*

Fine to Coda.

f **Sostenuto.** *p*

f

D. S. **CODA.**

f **Cres. Assai.** *f*

Dim. e poco riten.

p *pp*

PASTOURELLE. Four Hands.

SECONDO.

♩=126.

f

Fine.

p

f

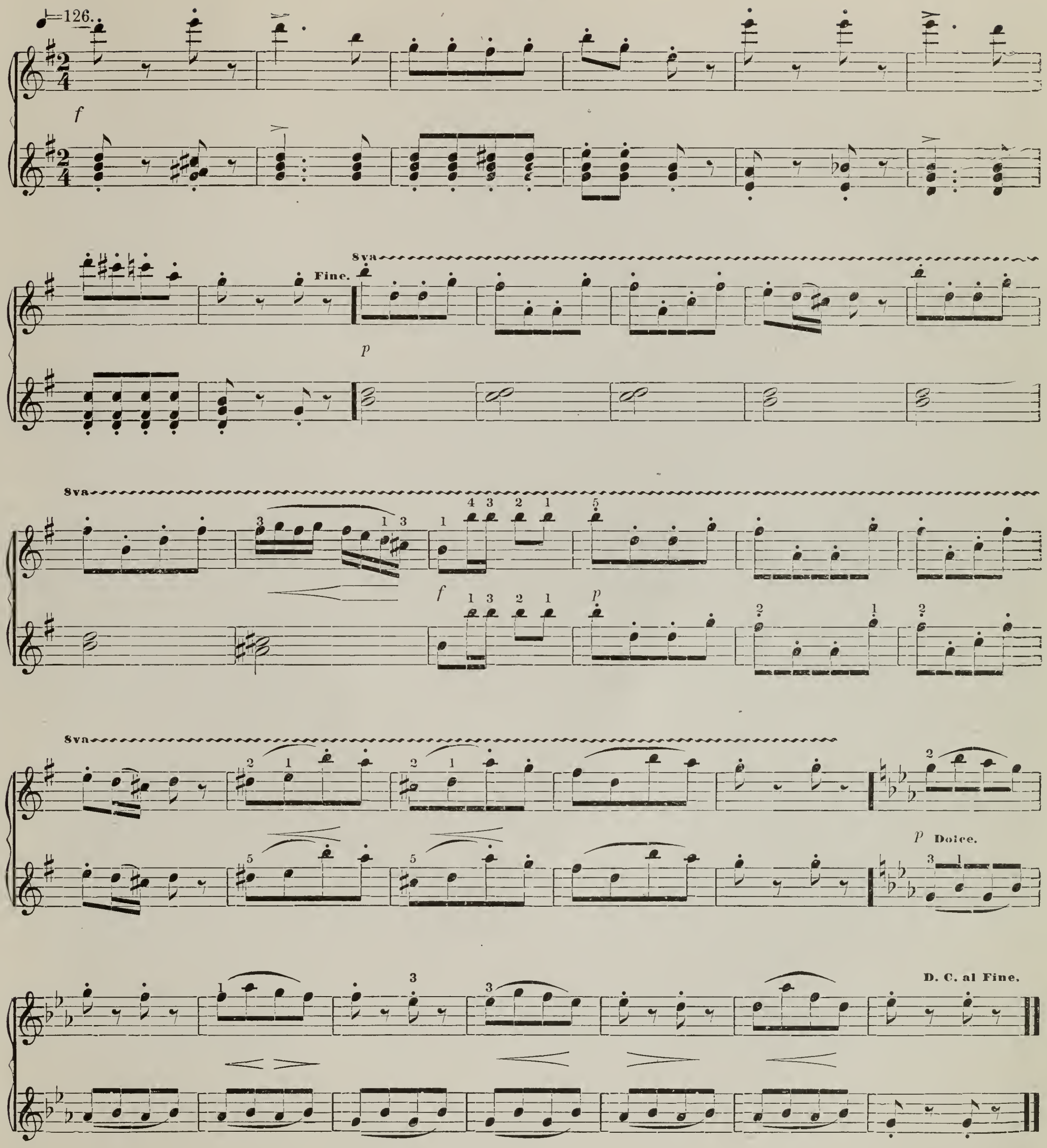
p

p

D. C. al Fine.

Teachers will find excellent teaching pieces, written in all the easy keys, in *Classics for the Young*, Arr. by W. Lenz. Vol. 1, contains easily arranged selections from the compositions of Bach; Vol. 2, of Beethoven; Vol. 3, Händel; Vol. 4, Haydn; Vol. 5, Mozart; Vol. 6, Schubert; Vol. 7, Weber; Vol. 8, Chopin, Dussek, Hummel, Gluck and various composers. There are also Vols. 3, 4 and 5, arr. for 4 hands. The following are also good: *Alpenveilchen (Alpine Violet)*, in C major, H. Lichner; *The Hunter's Departure*, C major, Lange: *La Desire Waltz*, Beethoven, G and E maior. Arr. by Jos. Leõw; *The Snowdrop*, E major, F. Spindler; *Tripping through the Meadow*, Polka Rondo, E♭ major, 4 hands, G. D. Wilson; *Operatic airs and overtures in various keys*, Arr. for 4 hands, by Ch. Brunner; 8 *Piano Pieces* by Kreutzer, in various keys. *Swing Song* in A♭, W. F. Sudds; *Sonpirs et Larmes*, F min[illegible], Croisez; 24 *Progressive Pieces*. Book No. 2, F. Hunten.

PRIMO.

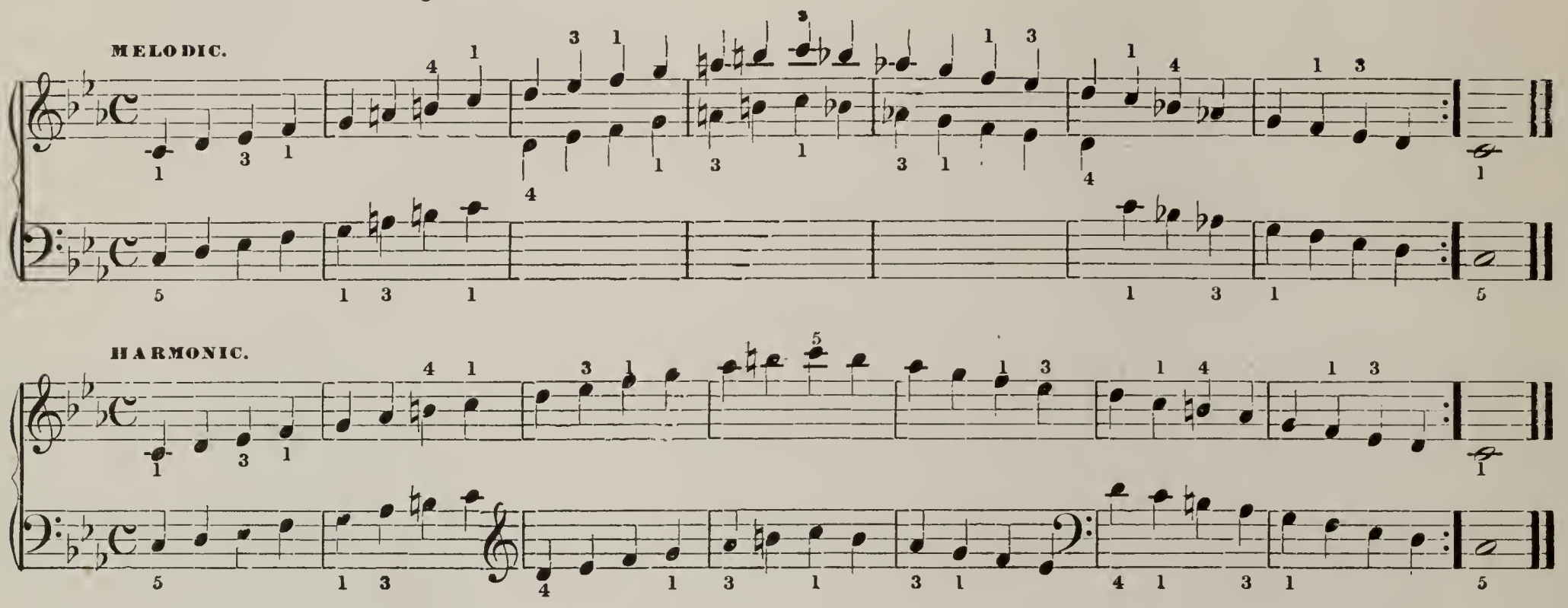


Do not forget to review. Be thorough. Follow the directions of your teacher, and spend the practicing hours upon the lesson given you if you wish to advance rapidly.

LESSON XX.

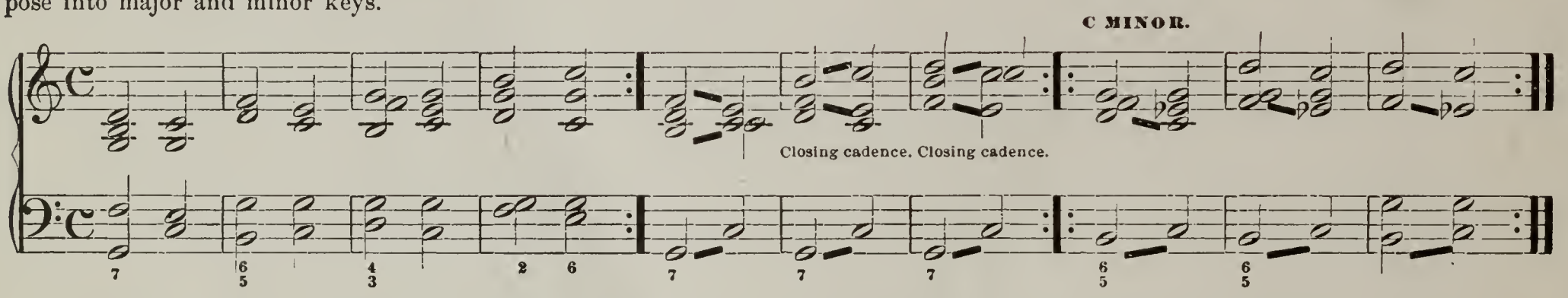
Scale of C Minor. Relative to E♭ Major.

Name the tones of scale and signature.

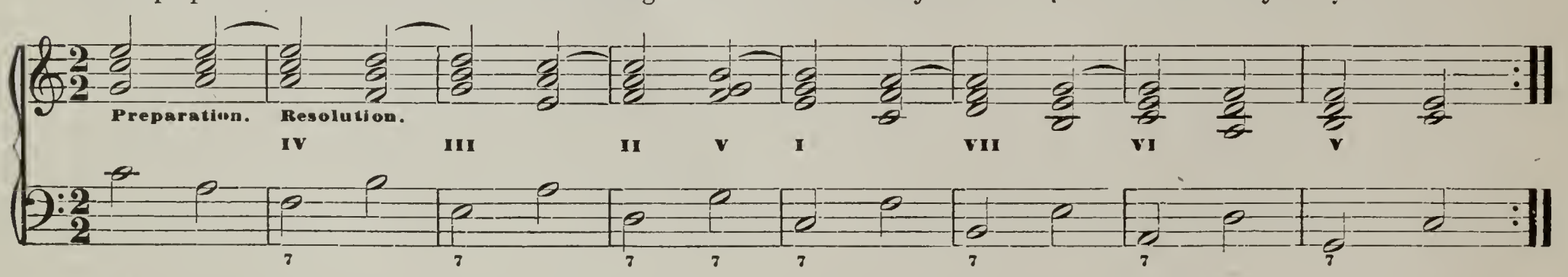


Resolution of the Seventh Chords.

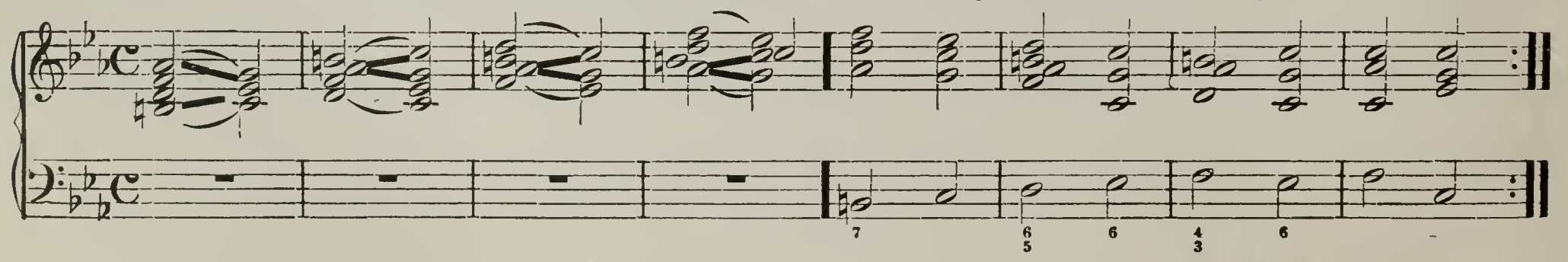
Natural progression of the Dominant 7th and its inversions, into the Tonic chord. The Tonic may be major or minor. Transpose into major and minor keys.



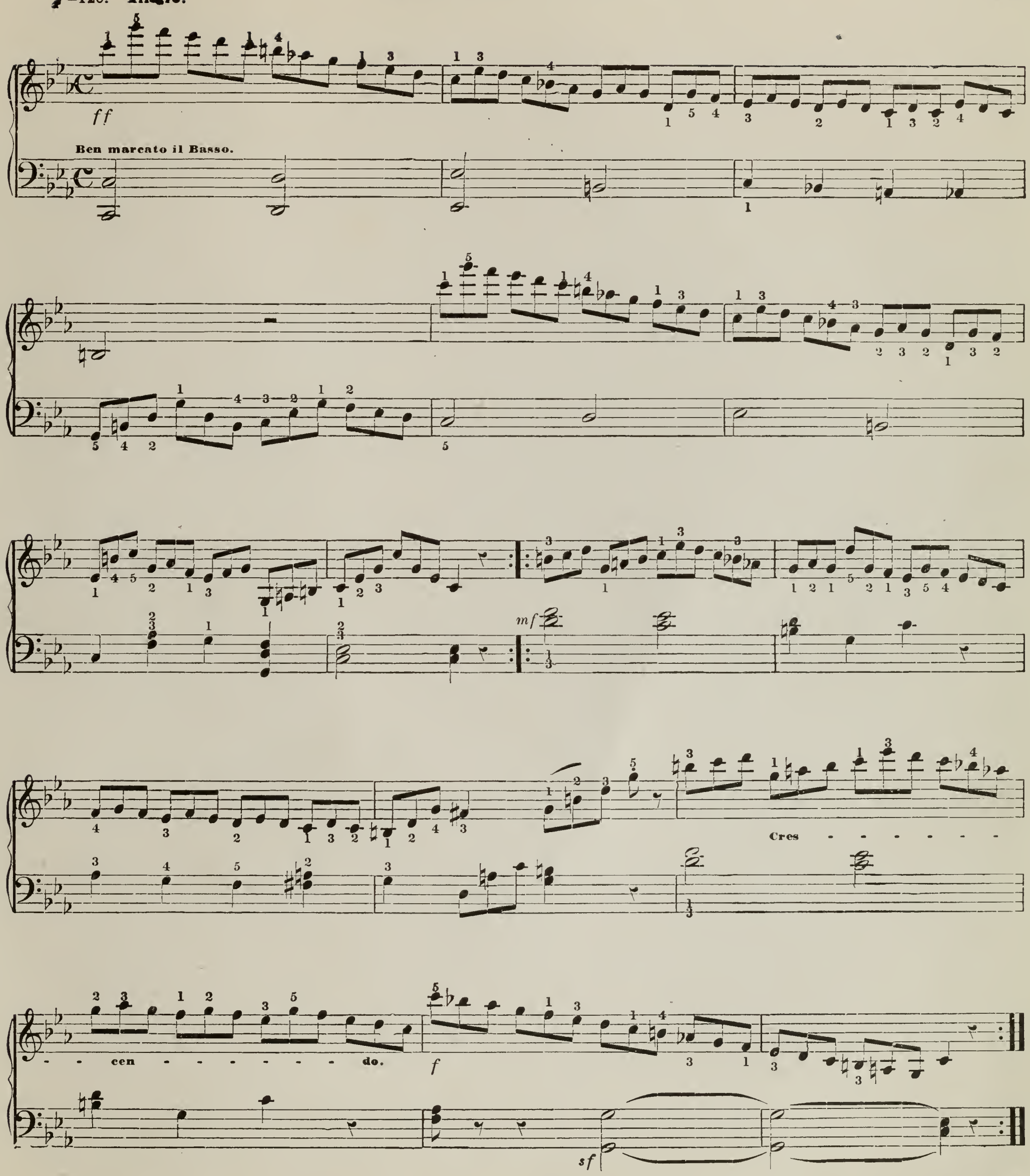
Natural preparation and resolution of the remaining Seventh chords in major. Transpose into other major keys.



The natural progression of the Diminished seventh to the minor Tonic. Transpose into other minor keys.



The above are the most simple forms of the resolution of the sevenths. Deceptive cadences may arise, and a manifold variety of progressions, which further study and observation will show.



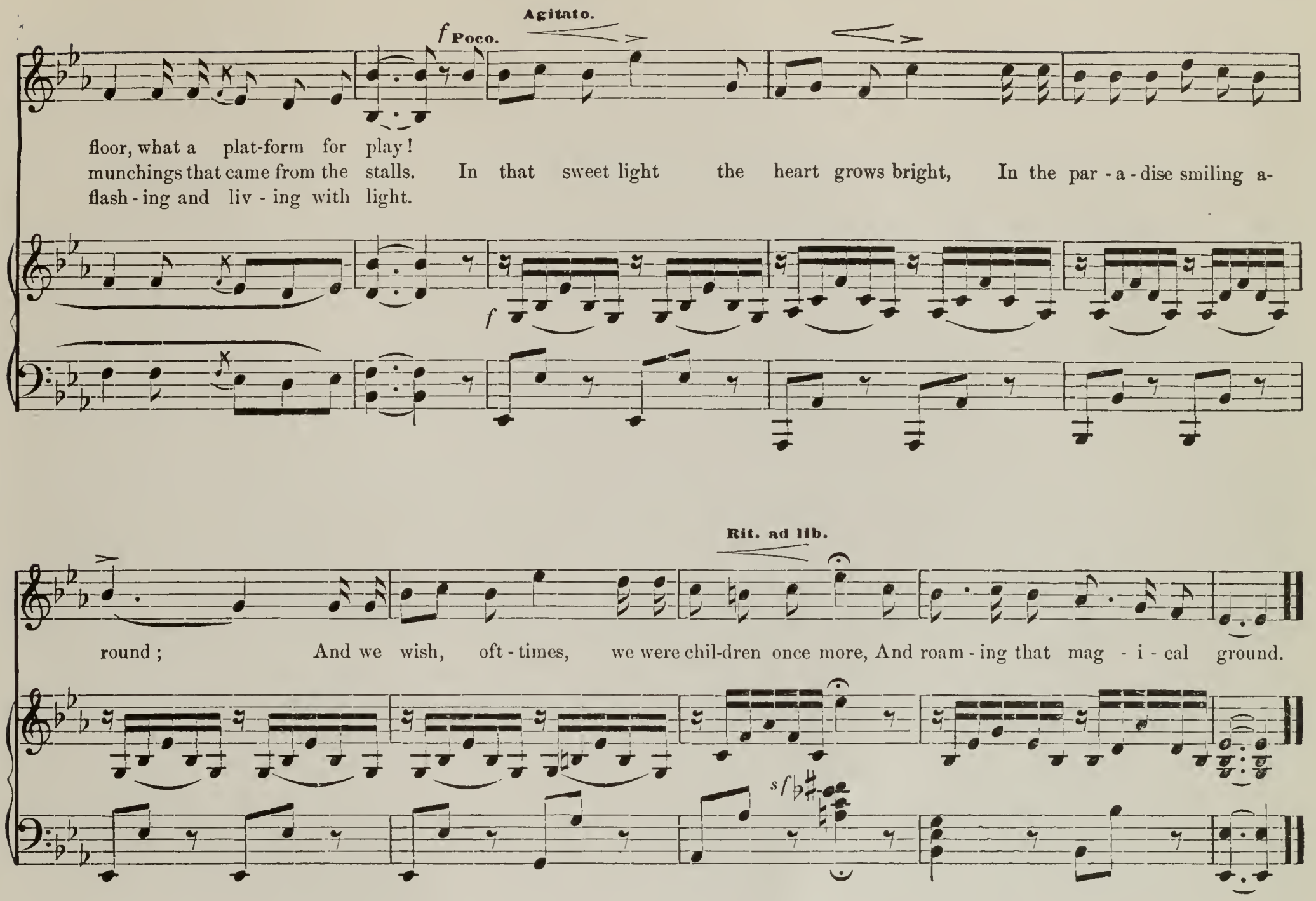
Difficult measures or passages in a piece should be practiced separately until familiar with fingering and movement. All studies should be taken with slow metronome until perfect and even execution is attained.

Moderato con espressione.

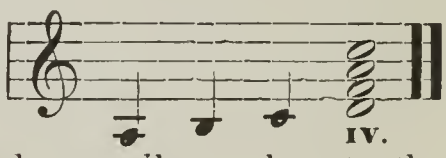
1. The ghost - ly old barn with its weather-stained frame, How oft - en it ris - es to view! In its
2. A tan - gle of vis - tas the old barn dis-played, With bins and its bar - rels, and all; Where the
3. The old barn is gone, like the past with its dreams, Which crowd-ed, cha - o - tic, my brain; All are

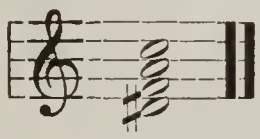
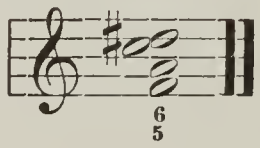
narrow, green lane, cut in par - al - lel tracks, Where the heav-y farm wag - on wheeled through. The haymow, how fragrant and
spoiled, banished rocking-horse glanced like a ghost, And the lad - der leaned nar - row and tall; All still save the saw of the
gone—all are gone! and yet oft - en I wish I could live in their E - den a - gain. Tho' the barn, low and dark, is a

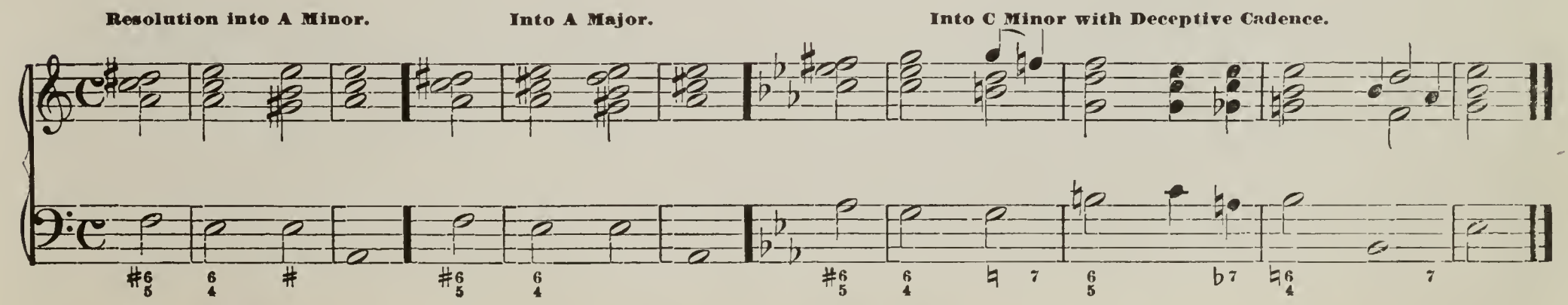
welcome its scent! How soft and e - las - tic the hay! The nooks, how safe for "hide-and-go-seek!" The
car - pen-ter - rat, And drone of the wasp on the walls; Slight hoof-stamps, and rustlings that ran thro' the hay, And
dwelling of mark, And the lane is a street, wide and bright, Yet I long to go back to that par - a - dise-track, All



Chord of the Augmented Sixth and Fifth.

This chord is formed from the Chord of the Seventh on the fourth degree of the minor scale, Ex: 

with its root raised a semitone. Thus:  It is generally employed in its first inversion, thus:  and naturally resolves to the dominant or dominant seventh through the $\frac{6}{4}$ Tonic chord, either major or minor.

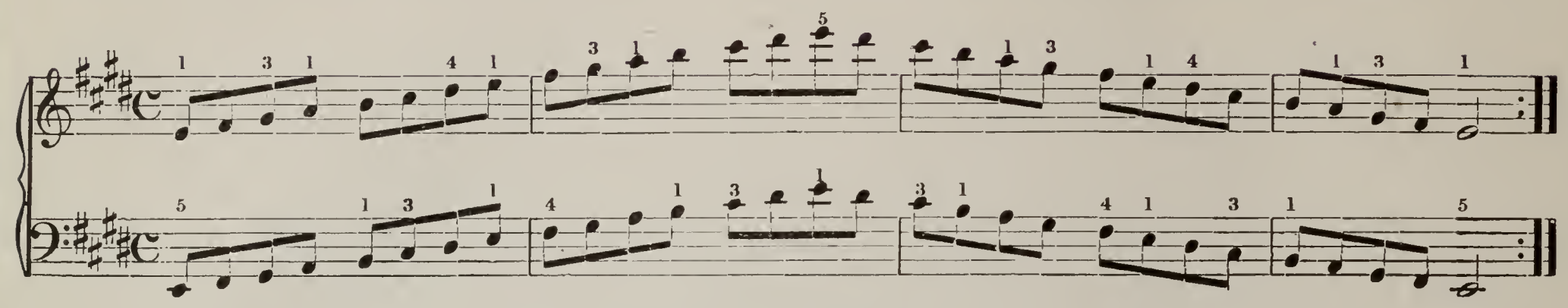


Find the augmented Sixth and Fifth of each minor key. Play the above with both major and minor cadences.

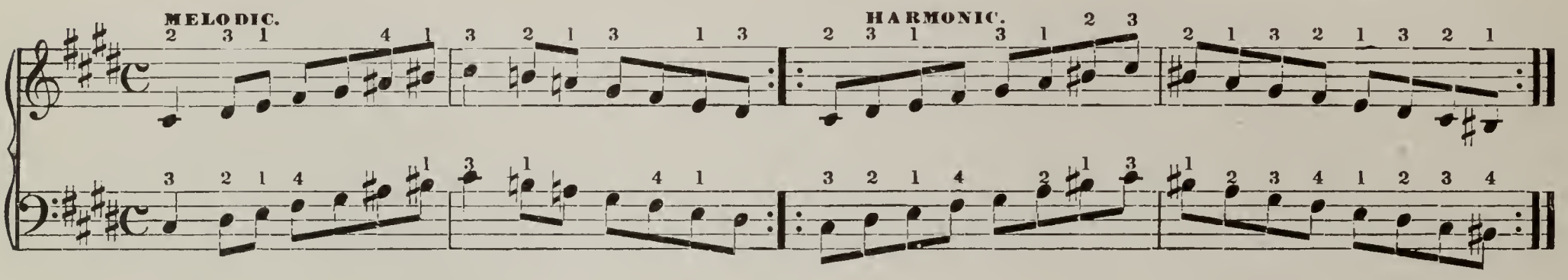
LESSON XXI.

Scale of E Major.

Signature 4 sharps, F♯, C♯, G♯, D♯. Tones: { E F♯ G♯ ½ A B C♯ D♯ ½ E } Relative to C♯ Minor.
I II III IV V VI VII VIII

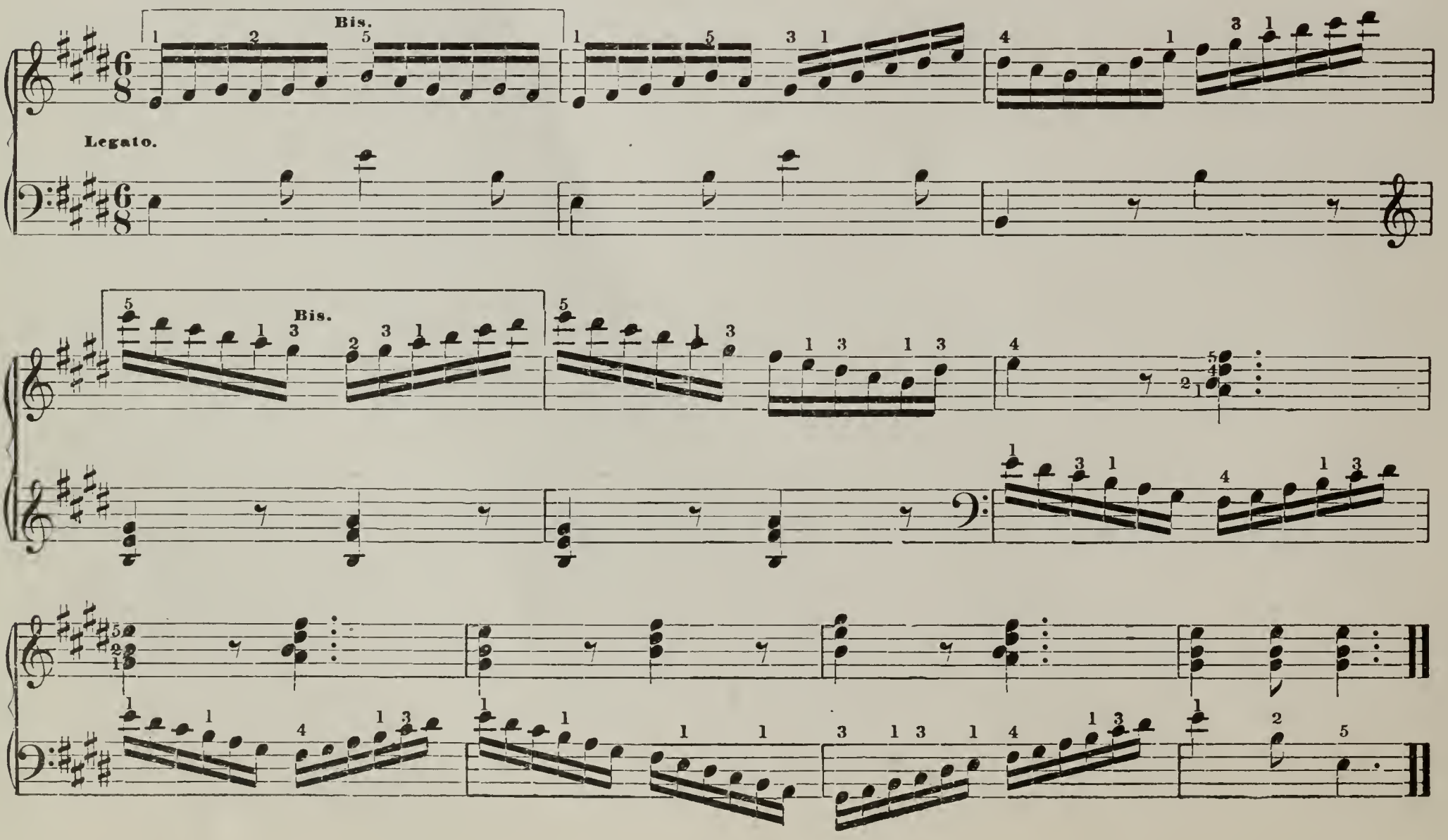


Scale of C♯ Minor.



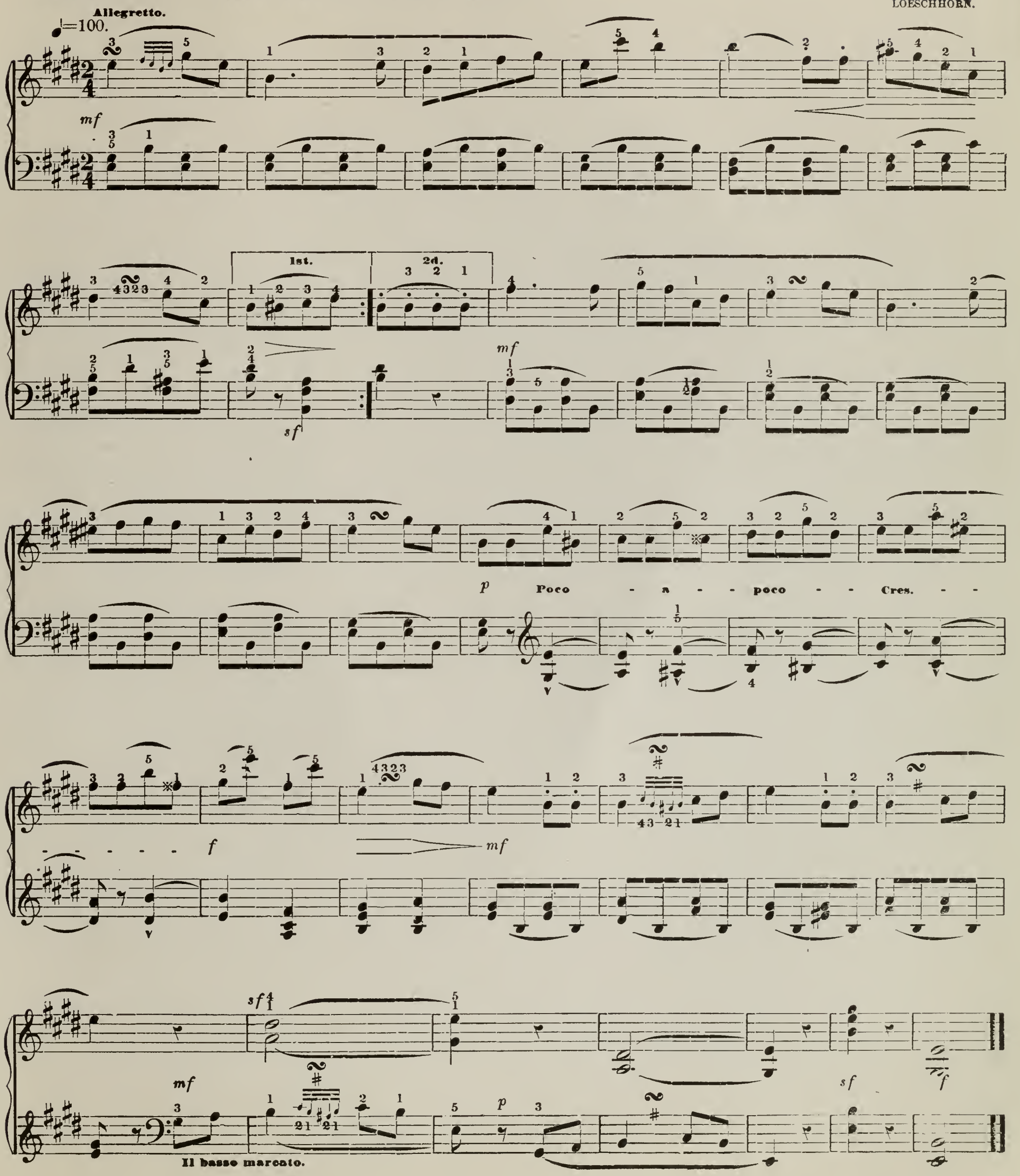
Scale Étude in E Major.

Bis means twice. See explanation page 182.

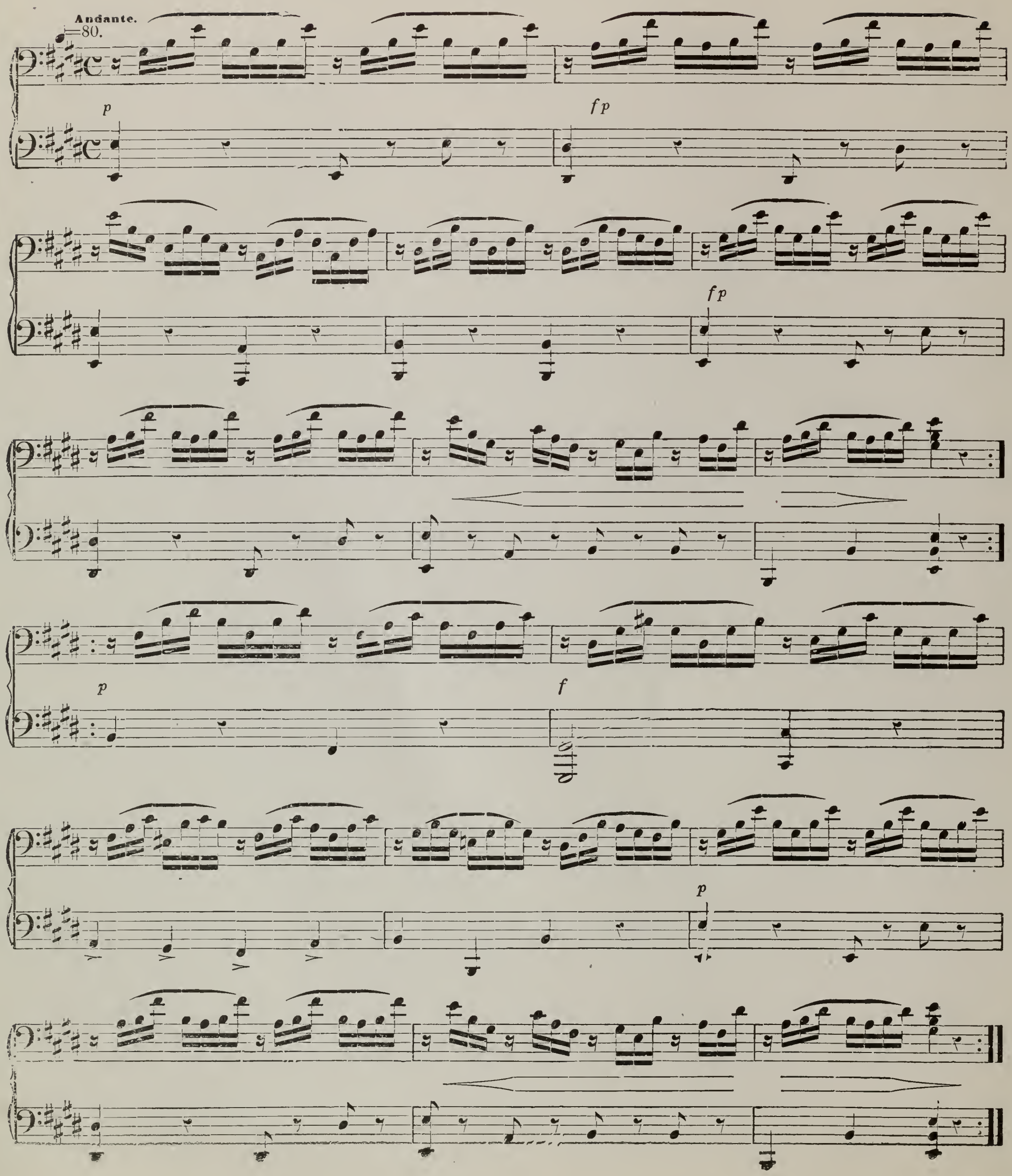


Explanation of the Turn ∾ and the double sharp ✻ see page 182.

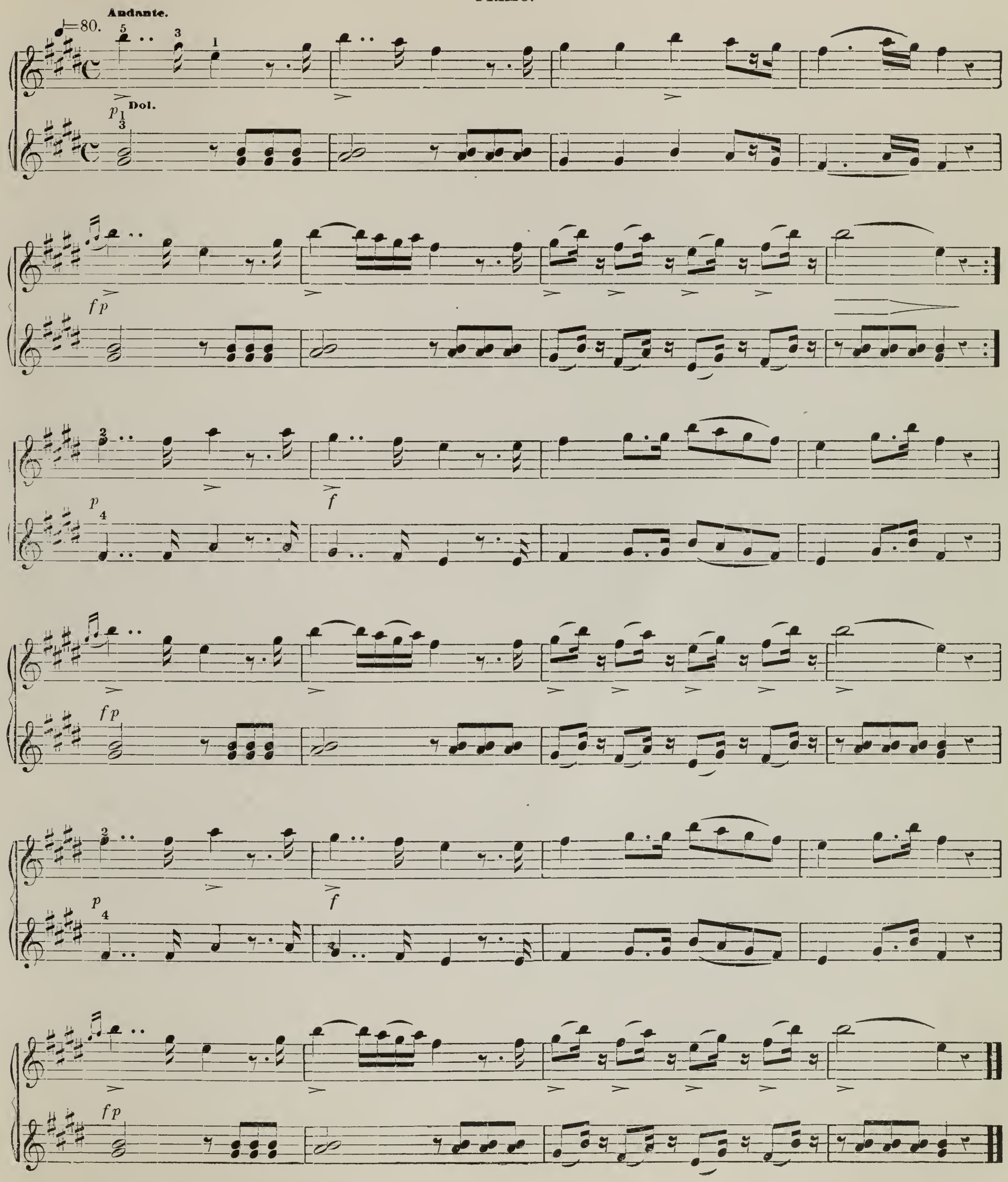
LOESCHHORN.



SECONDO.



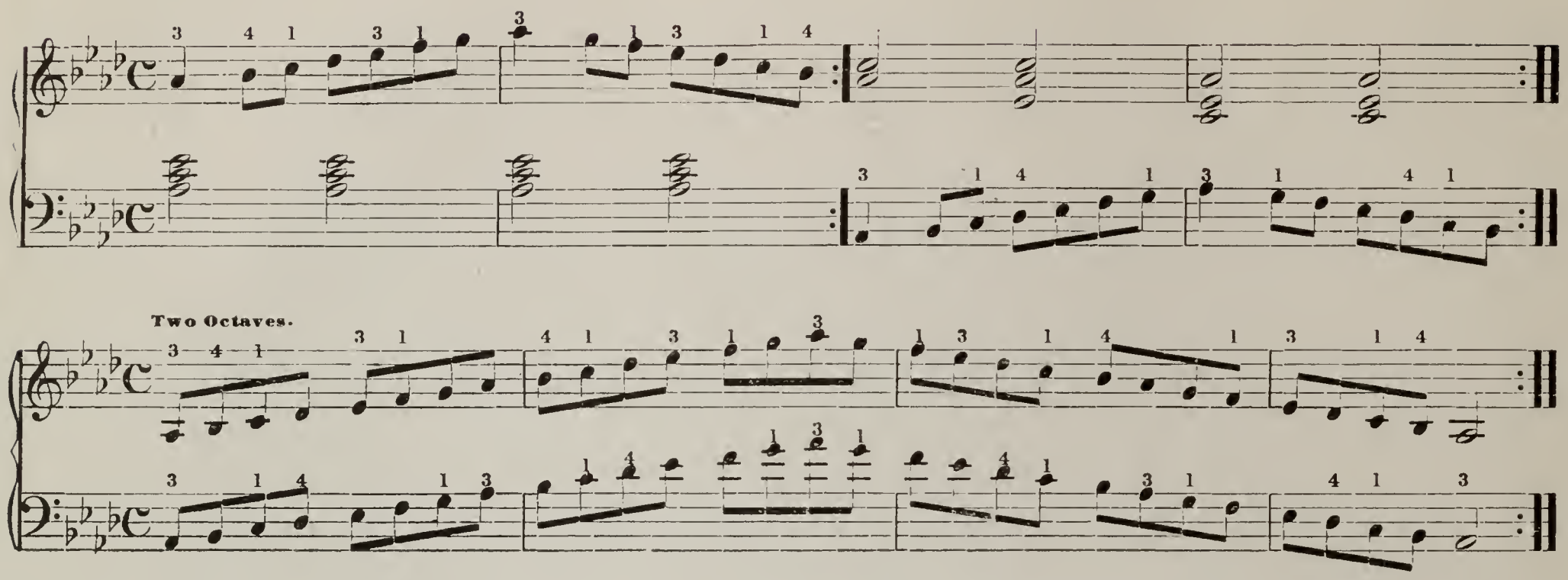
PRIMO.



LESSON XXII.

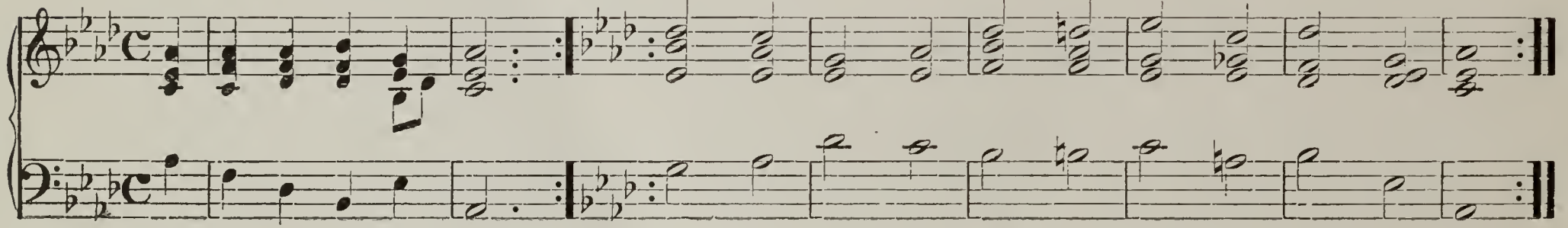
Scale of A-Flat Major.

Signature 4 flats, B♭, E♭, A♭ D♭. Tones: { A♭ B♭ C D♭ E♭ F G A♭ / I II III IV V VI VII VIII } Relative to F Minor.

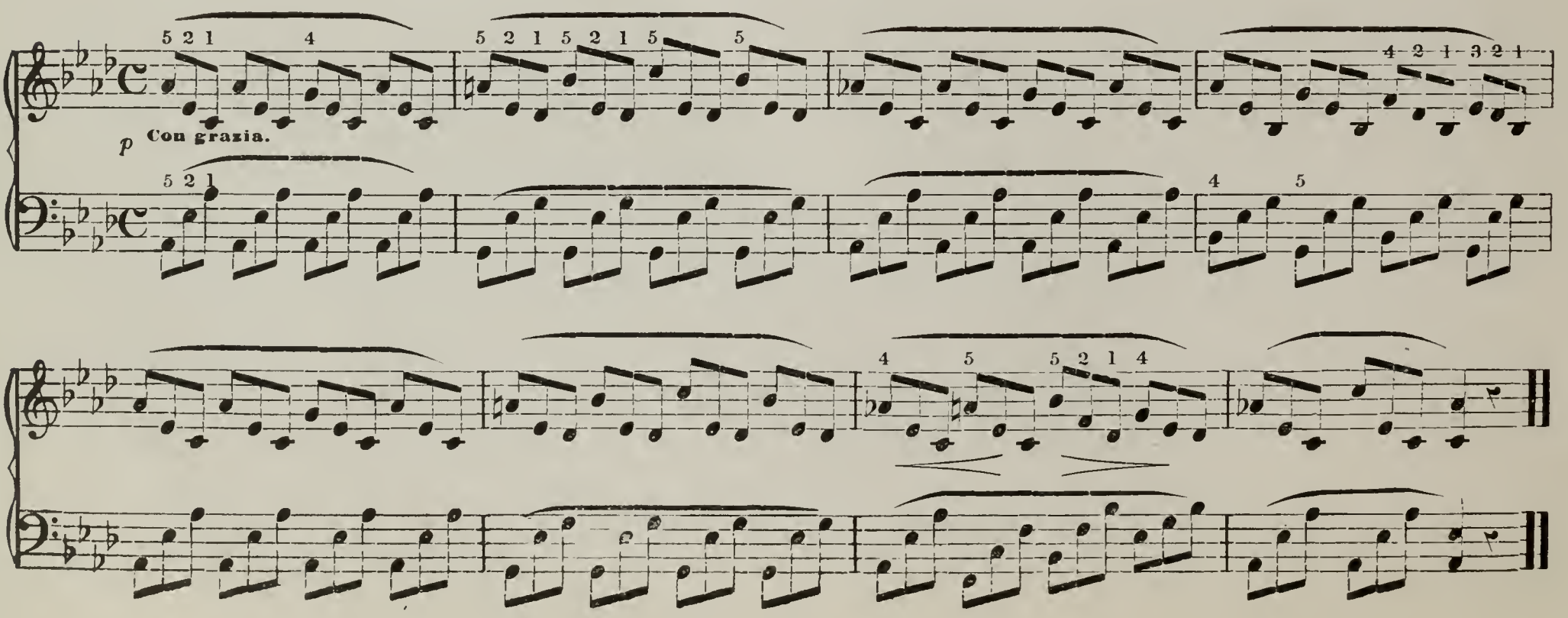


Preludes.

Name the chords in the following preludes, and play and transpose into all the major keys given in preceding lessons.



Broken Chords.



BERTINI

Andante. ♩=126. $\frac{4}{2}$

p

Fine.

mf

p

8va

Staccato.

p

Loco.

f

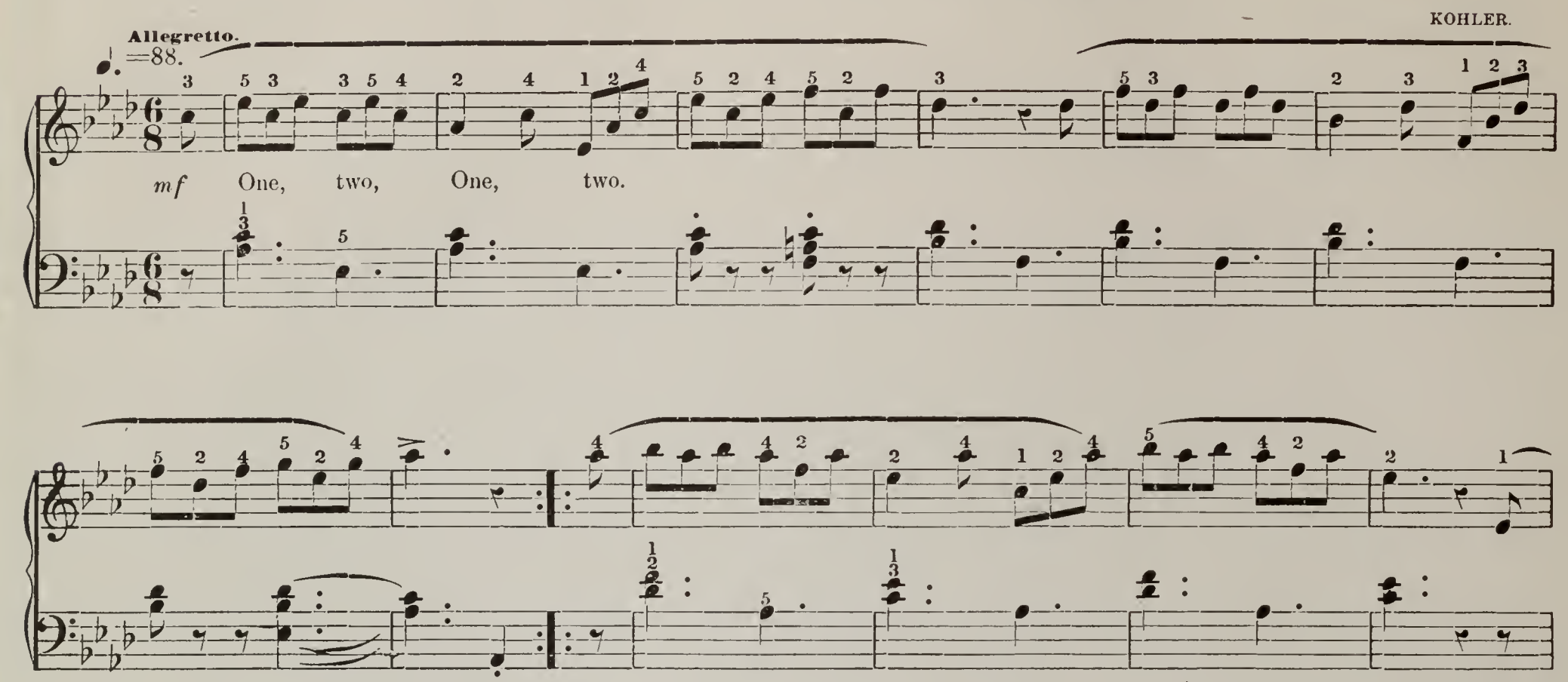
Dim. e Ral - - len - - tan - do.

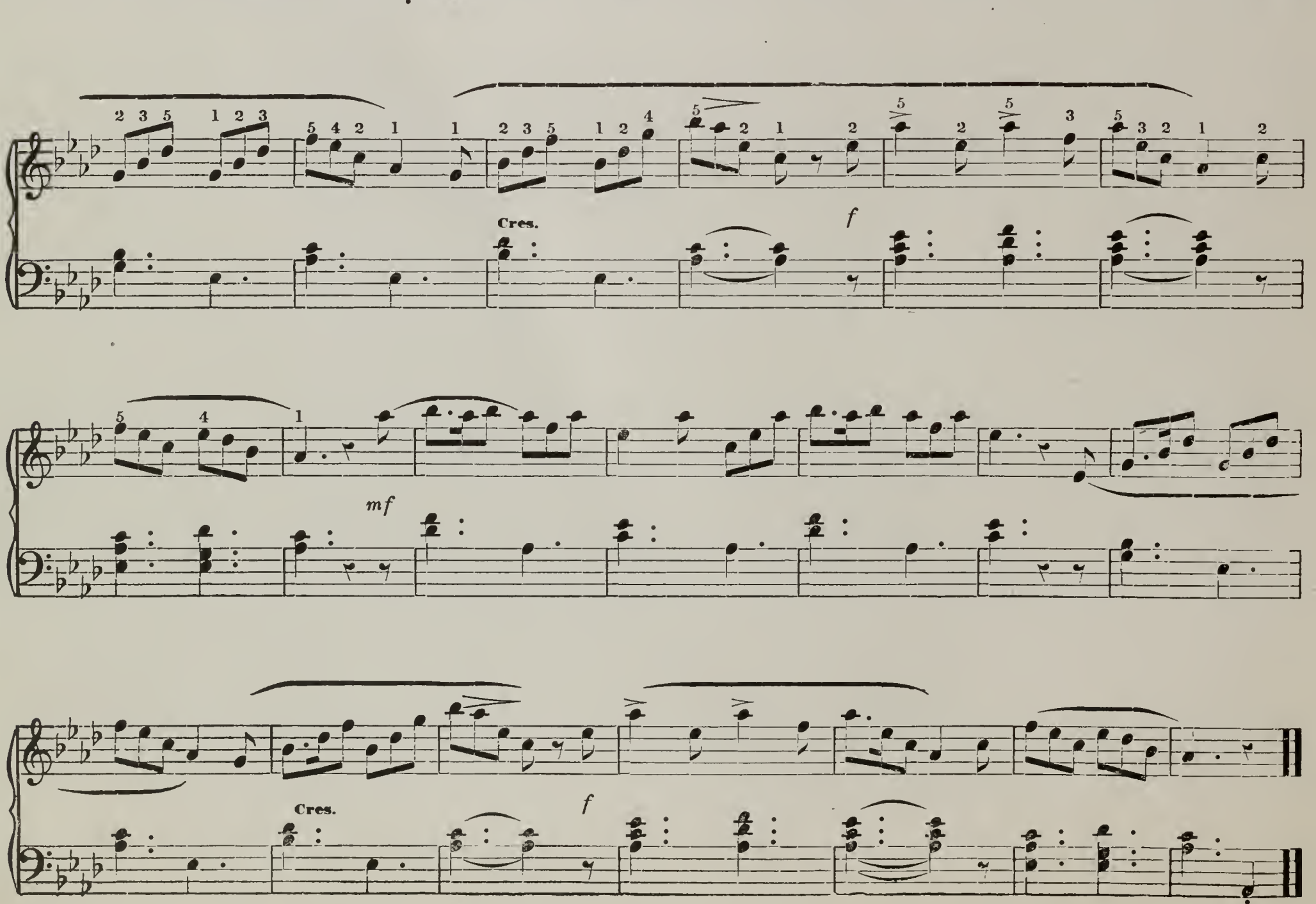
D. C.

THE PLAYGROUND.

Play slowly at first, with the metronome at ♪=138, a stroke to an eighth note, six beats to a measure. When learned perfectly in this time, change to ♩.=88, two beats to a measure. This gives the effect of triplets in $\frac{2}{4}$ time.

KOHLER.

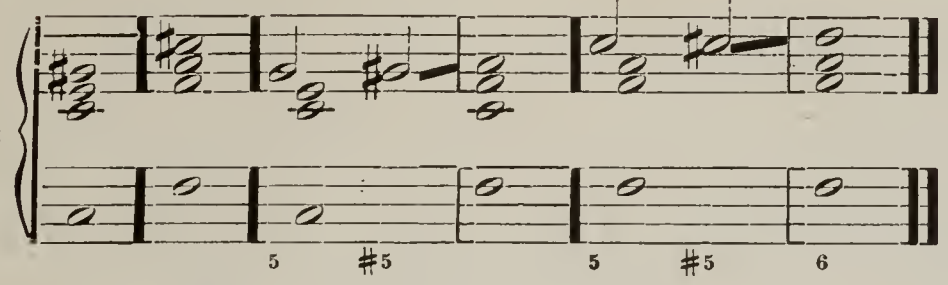




The Augmented Triad.

A major triad with the fifth raised a chromatic semitone. The augmented fifth ascends one degree.

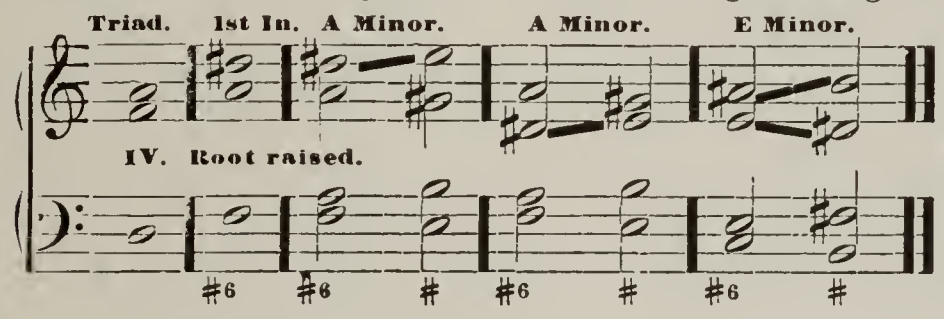
Ex:



The Augmented Sixth.

Formed from minor triad on 4th degree of minor scale, 1st inversion, with root raised a chromatic semitone. It resolves into the dominant chord, the augmented sixth ascending one degree.

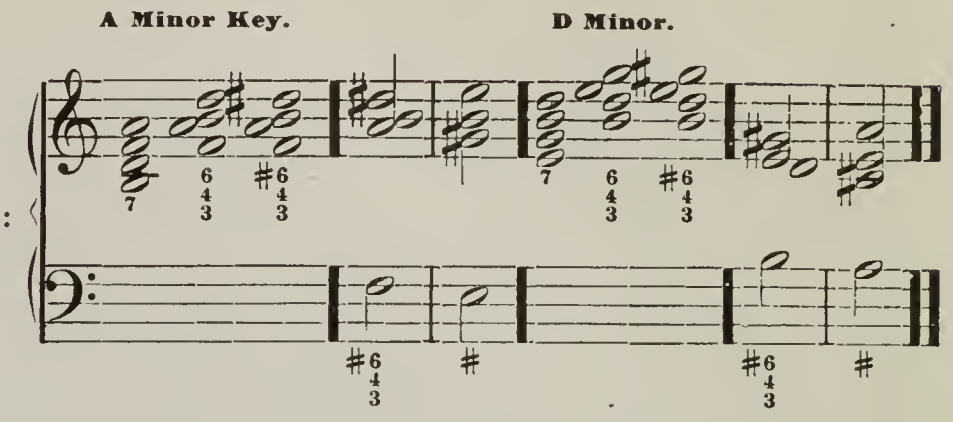
Ex:



Augmented Sixth, Fourth and Third.

Formed from chord of seventh on 2d degree of minor scale, in 2d inversion, with the third of the chord raised a semitone. It resolves into the dominant.

Ex:

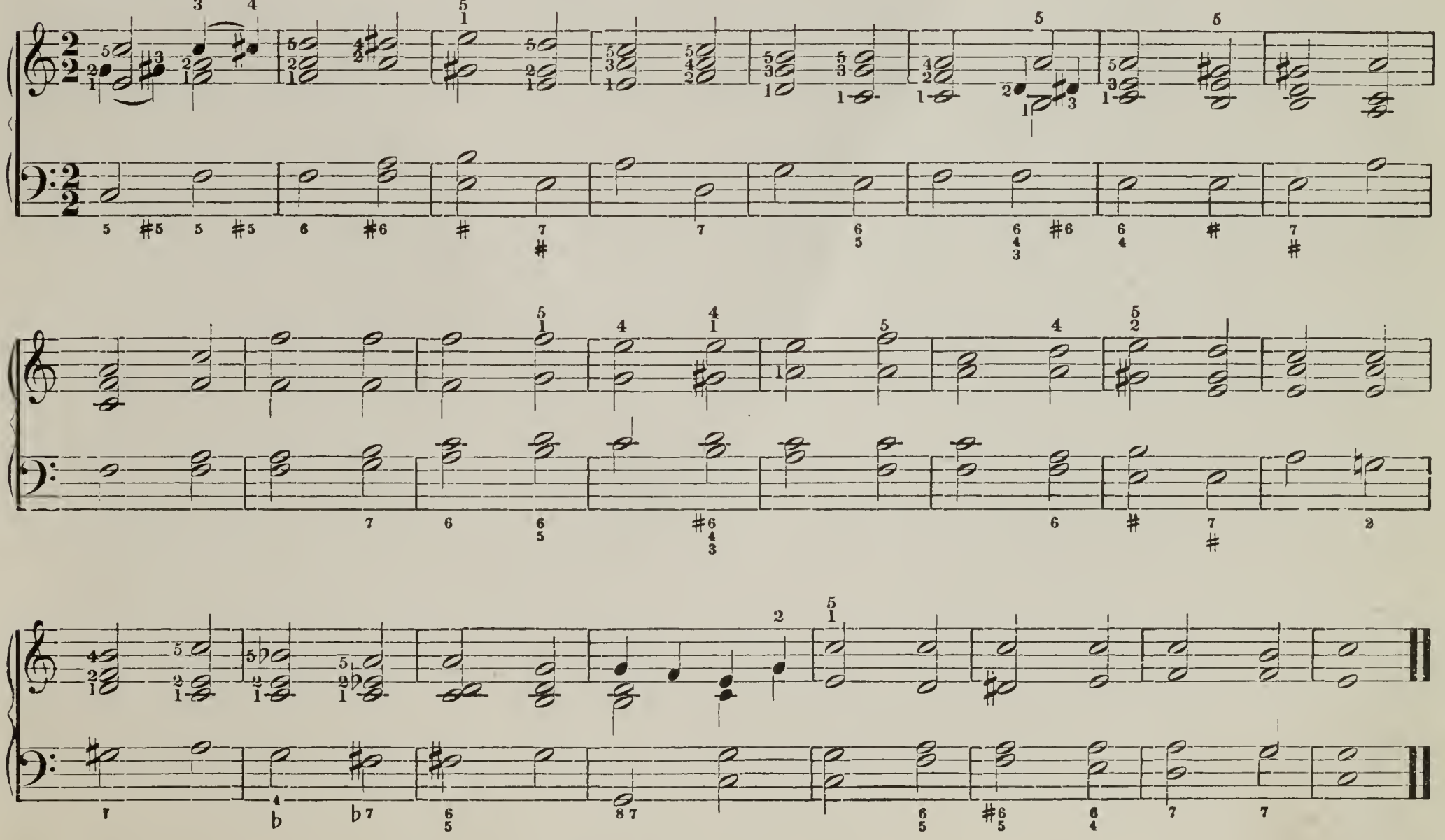


Chord of Augmented Sixth and Fifth. This is explained on page 157.

Find the altered chords in other minor keys.

Exercise Using all the Altered Chords.

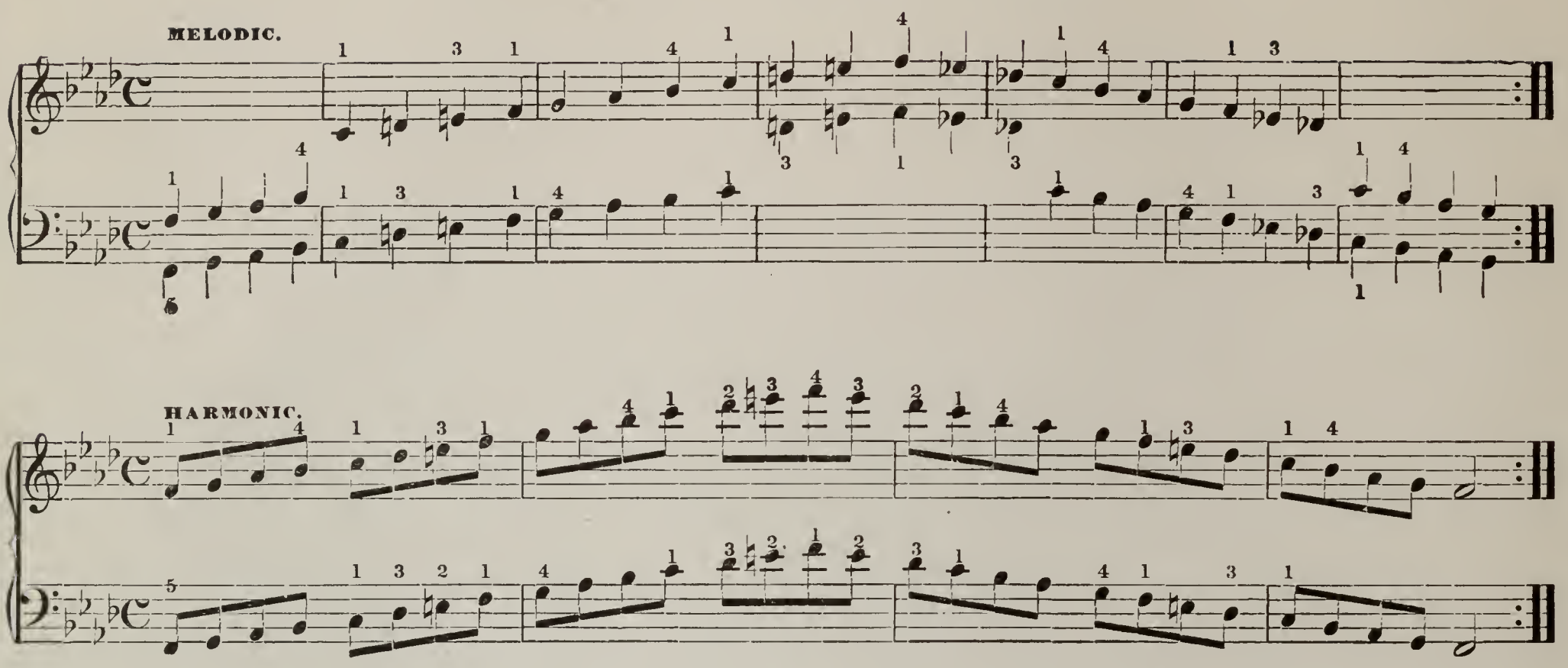
Transpose into the keys of F and G. Name each chord.



In legato chords, the motion of the hand and fingers should be made with smoothness, without unnecessary effort or jerking of the muscles. Keep the arms quiet, and fingers near the keys.

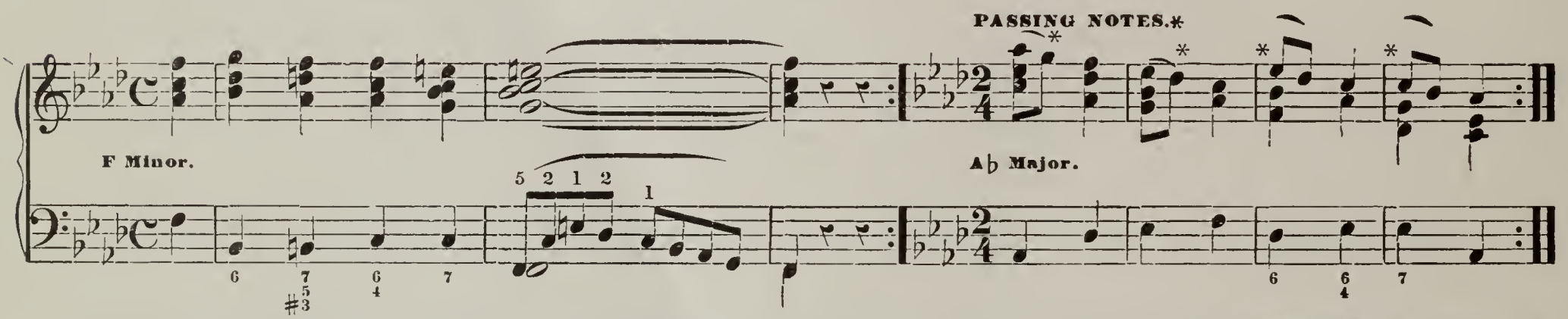
LESSON XXIII.

Scale of F Minor. Relative to A♭ Major.



Cadences.

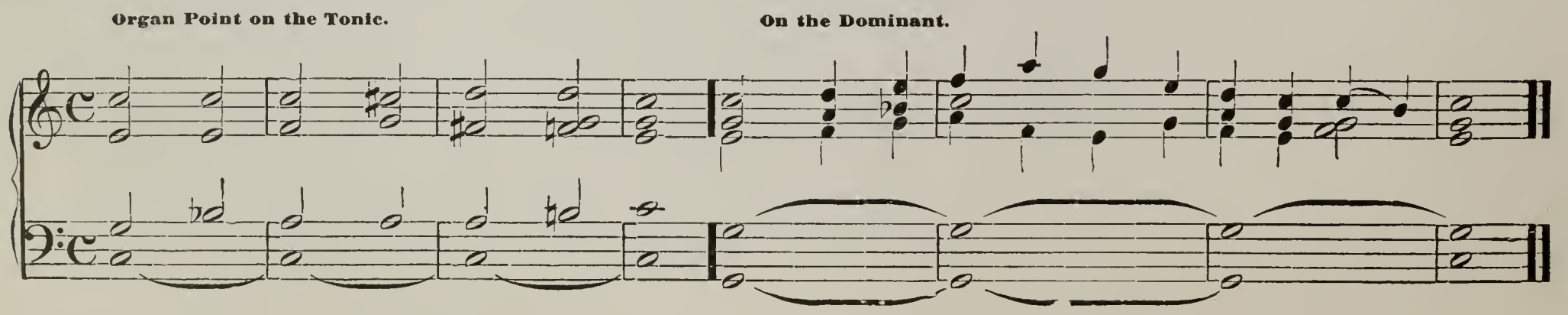
Transpose the minor into all minor keys, and the major into major keys.



* Passing notes are tones foreign to the harmony, occurring between the regular members of a chord. There are two kinds: Diatonic and chromatic. They are Diatonic when not accidentally sharped or flatted; Chromatic when they are.

The Organ Point.

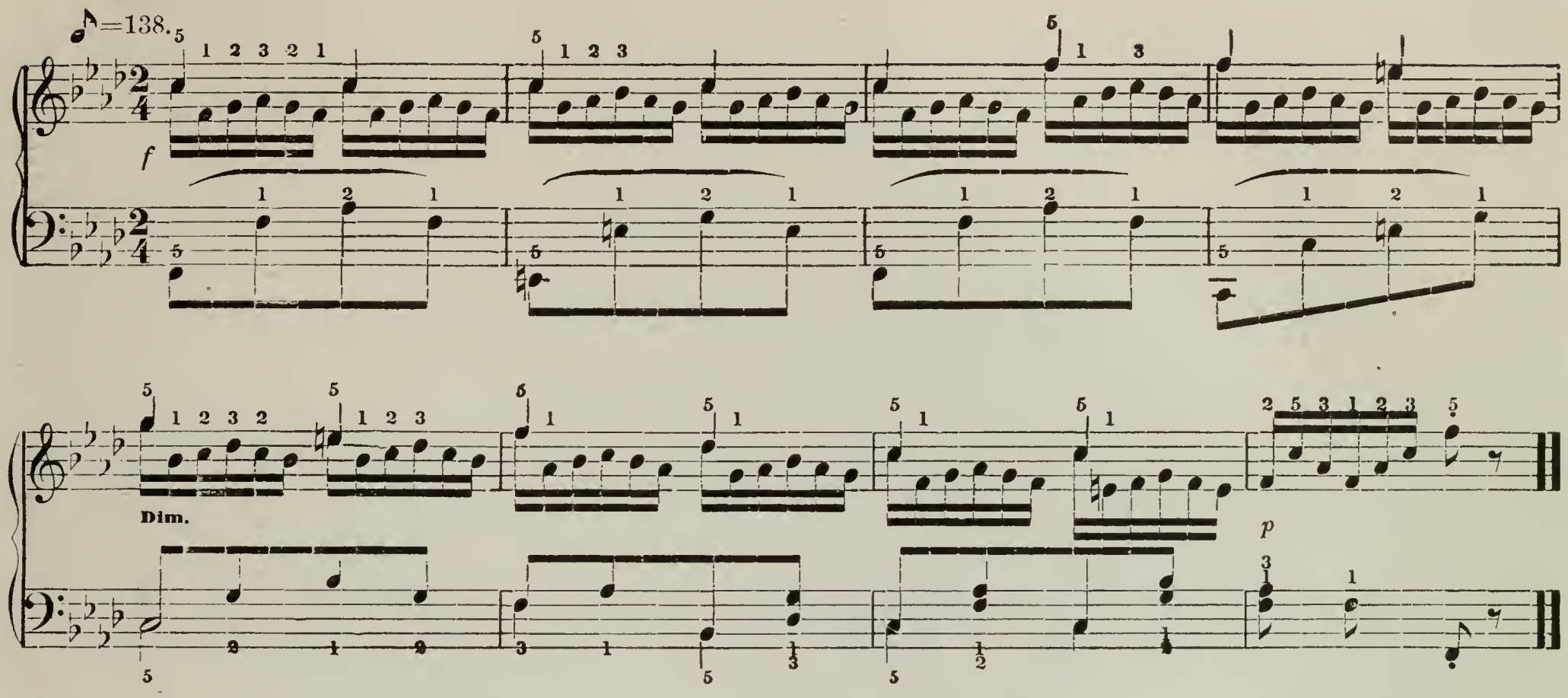
This is a sustained bass tone over which a succession of chords pass, some of which are foreign to said tone, yet harmonize with each other. When these tones occur in any other part but the bass, they are called stationary tones. They are generally found upon the Tonic or Dominant.



Transpose the above into other major keys.

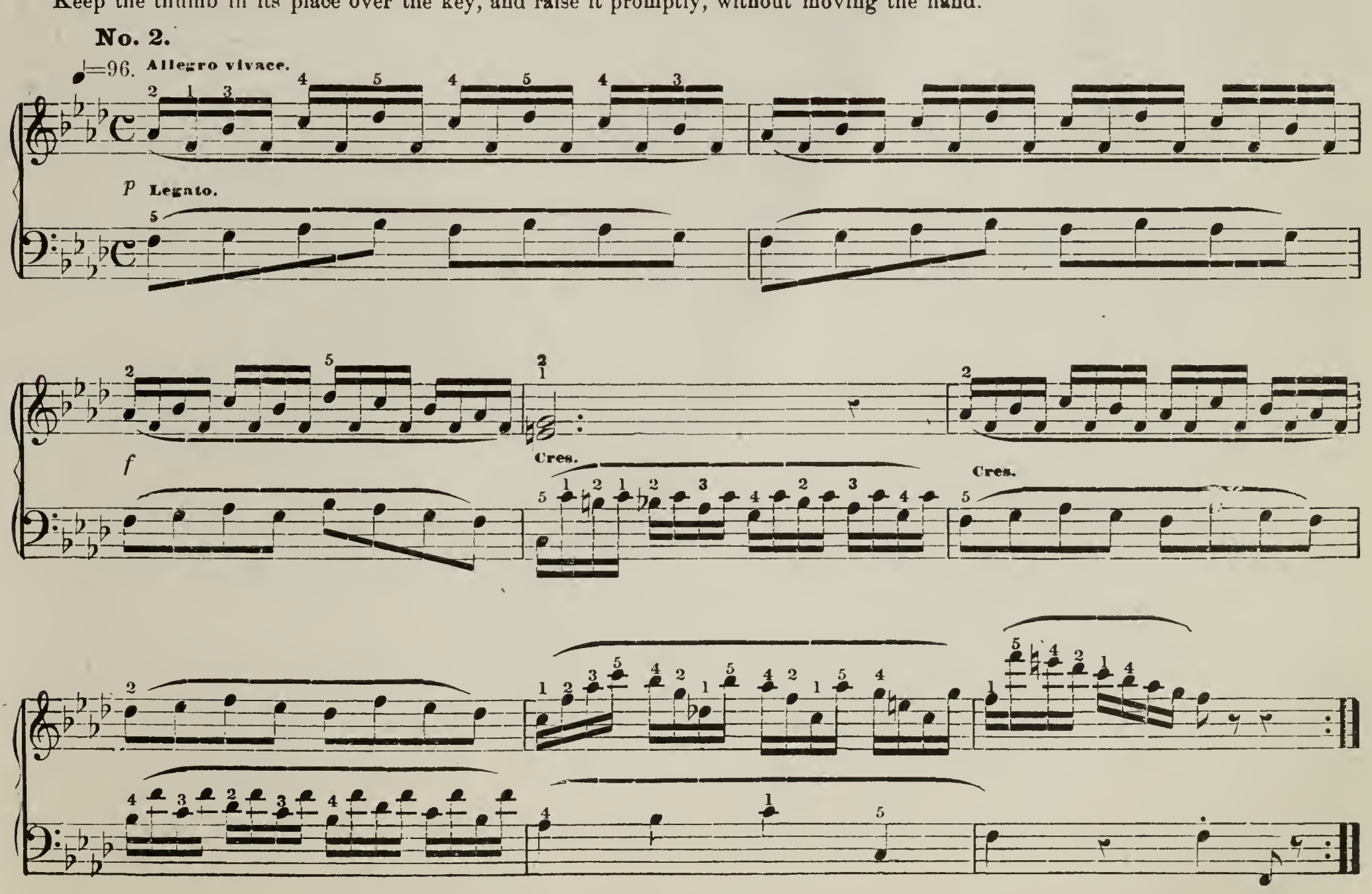
Compound double notes. The long notes must be held down their full time.

No. 1.



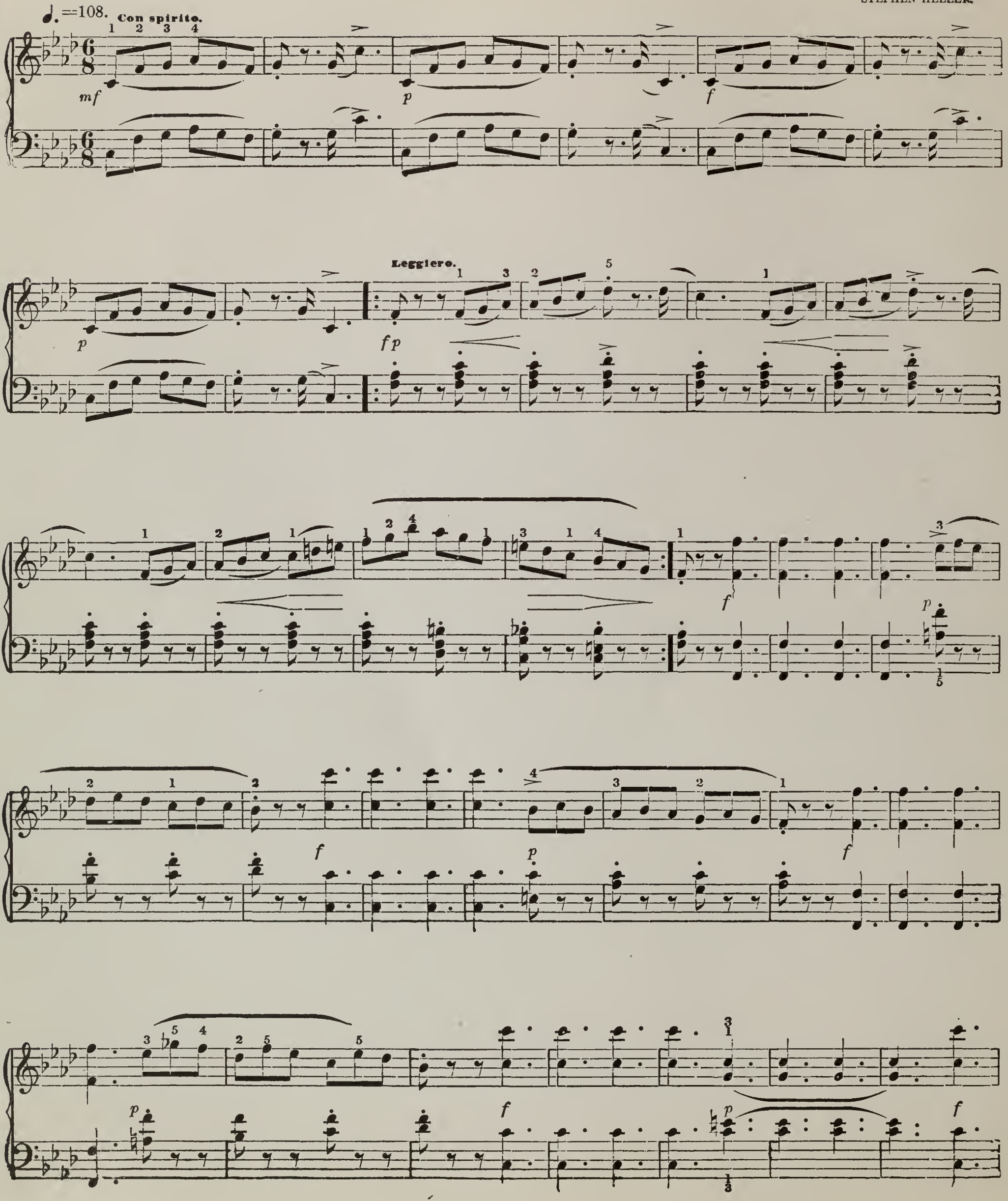
Keep the thumb in its place over the key, and raise it promptly, without moving the hand.

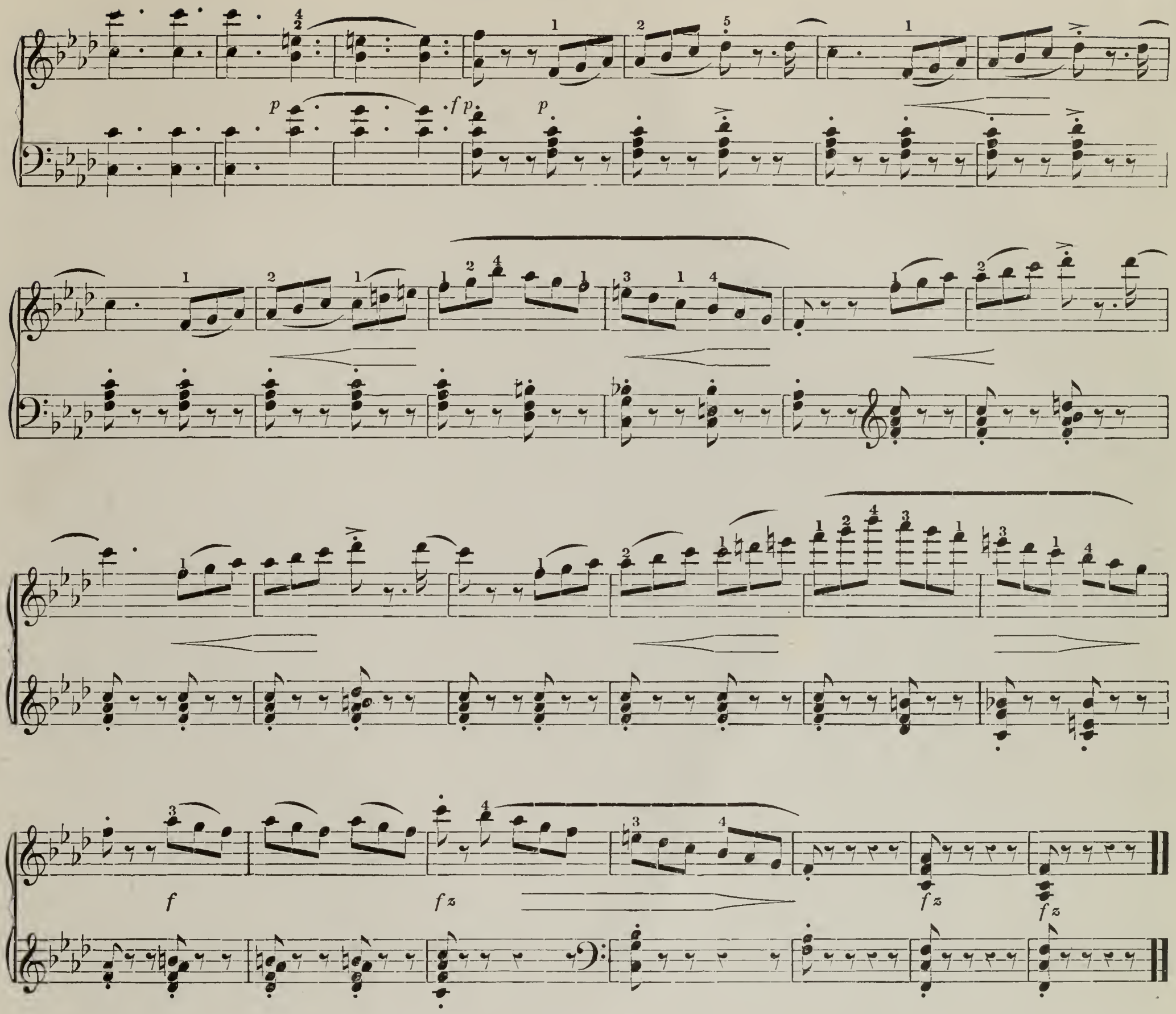
No. 2.



TARANTELLE.

STEPHEN HELLER.

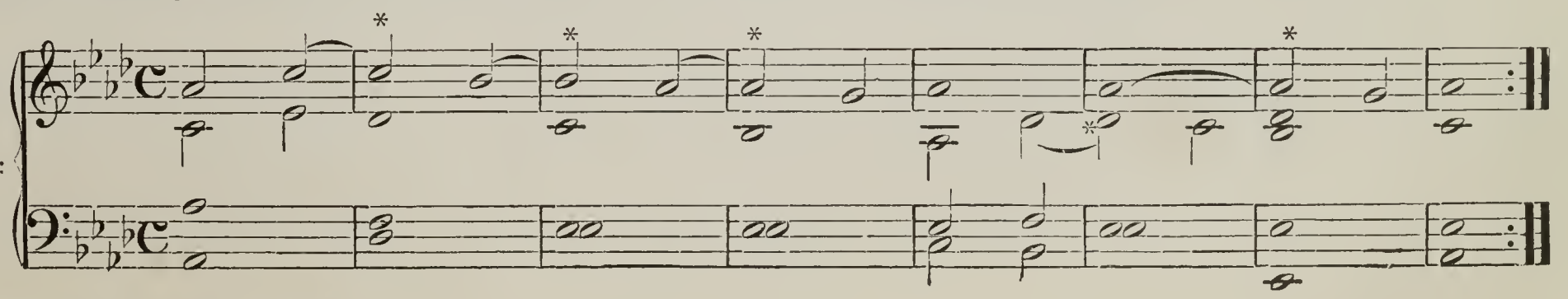




Suspensions.

A suspension occurs when a tone in a chord, which should progress one degree downward, in order to occupy its position in the following chord, still lingers upon the tone of the first chord, while the others progress to the second.

EXAMPLE:



Transpose into other major keys.

Modulation.

Modulation is change of harmony into a new key.

There are three general classes: *Natural, abrupt* and *enharmonic.*

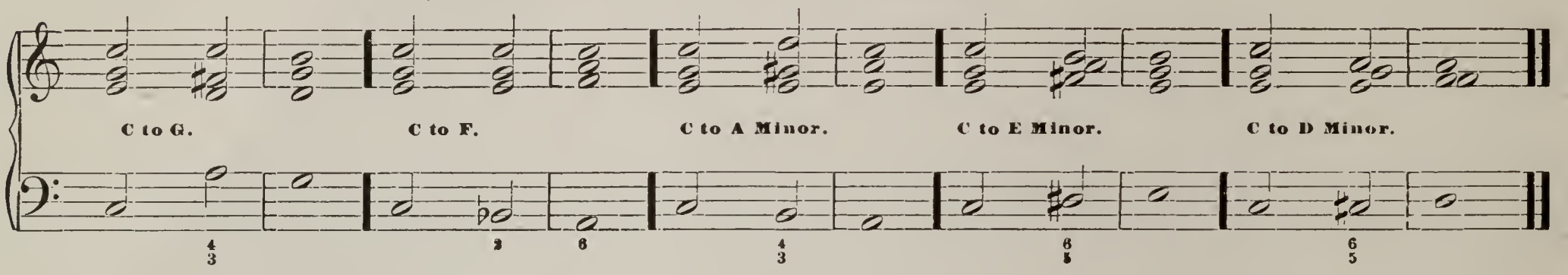
The chords chiefly employed for modulating, are the Dominant, Dominant Seventh and Tonic of the new key, the Diminished Seventh, and all the altered chords.

Natural Modulation is a change into the nearly related keys, viz: those which differ from the original key by not more than one sharp or flat.

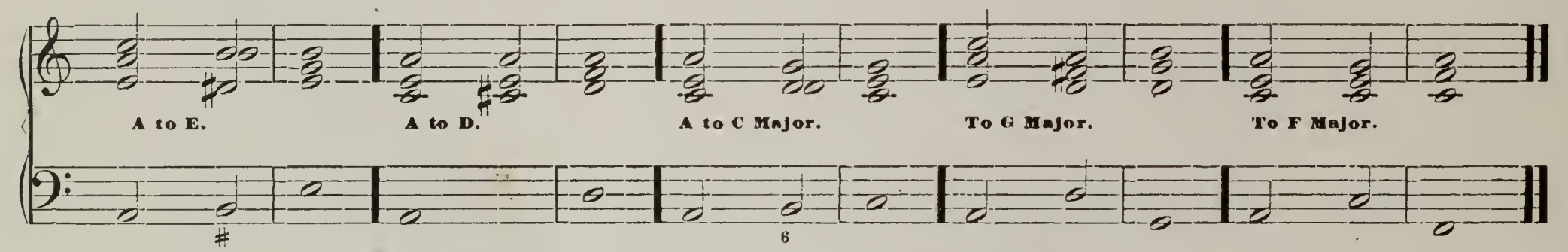
For example: The nearly related keys of C Major are its Dominant G, its Sub-dominant F, and its relative minor A. To these may be added the Dominant and Sub-dominant of A minor, viz: E and D minor.

The related keys of A Minor are its Dominant E minor, its Sub-dominant D minor, its relative C major, and G and F major.

Modulations from C to its nearly Related Keys, through the Dominant 7th Chord.



Modulations from A Minor to its Related keys, through the Dominant Chord.

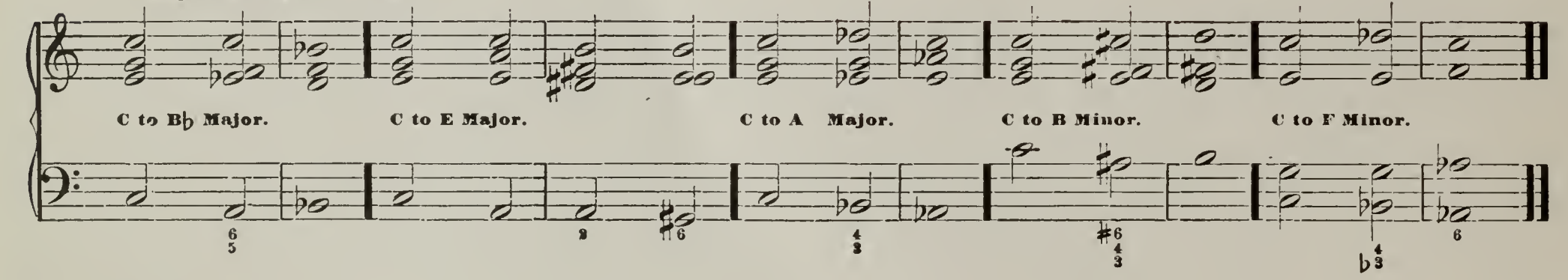


Abrupt Modulation is the sudden change to a distant key, not closely related to the original key.

Examples of Abrupt Modulation.

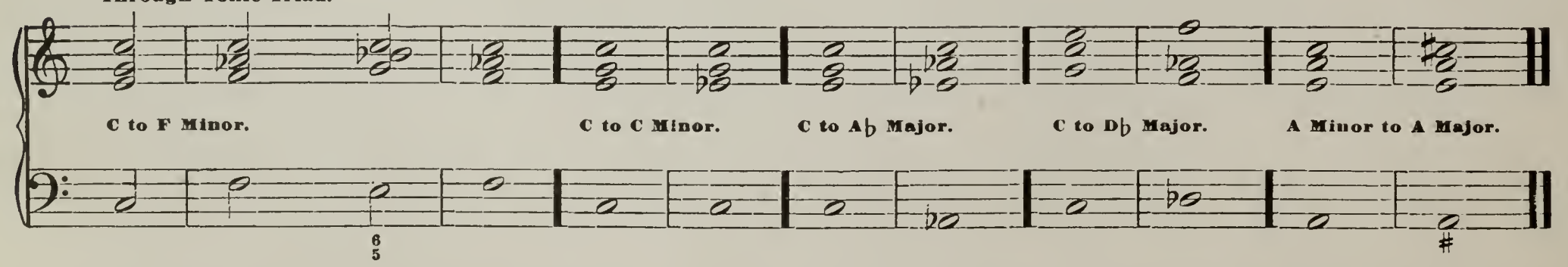
No. 1.

Through Dominant 7th Chord.

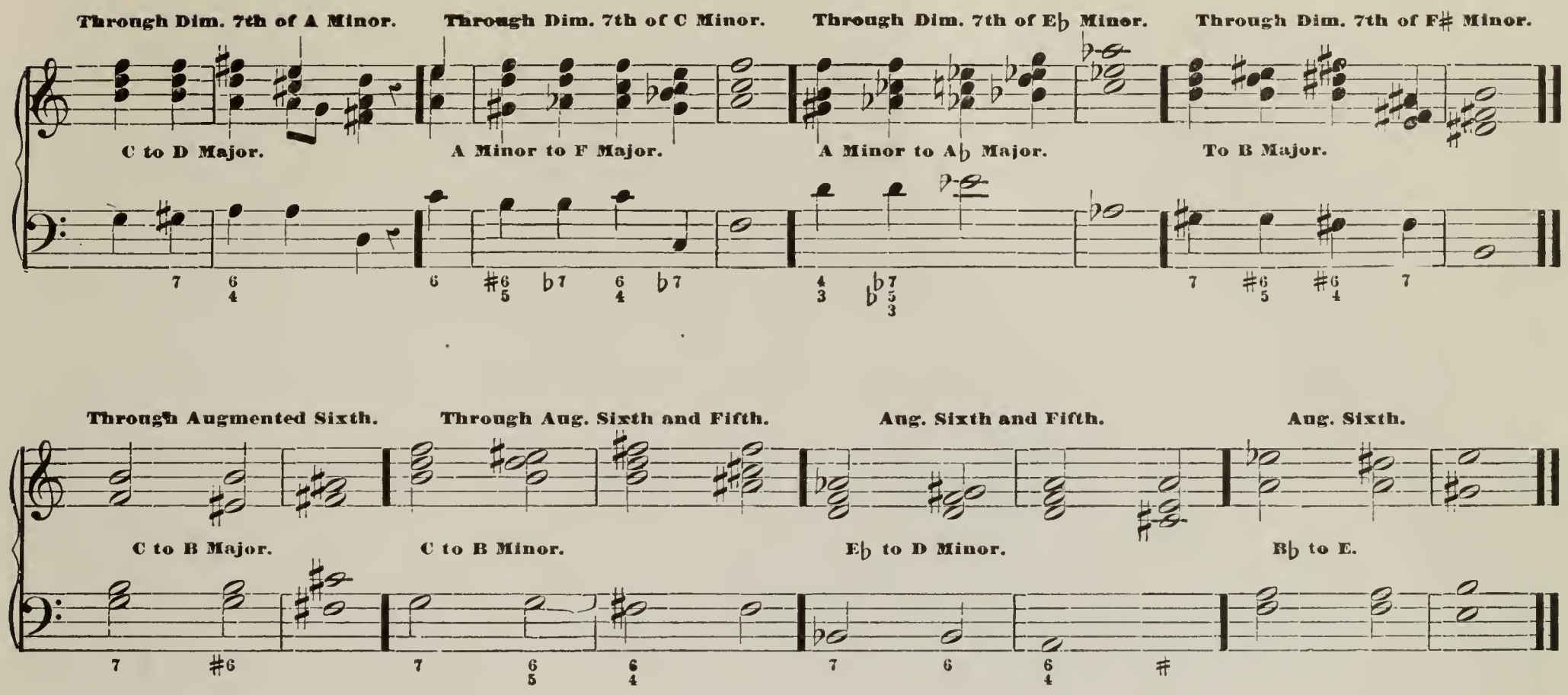


No. 2.

Through Tonic Triad.



Enharmonic Modulations are effected by altering the *notation* of one or more intervals belonging to a chord and thus, unexpectedly, changing the harmony. The chords adapted for enharmonic changes are the Diminished Seventh and all the altered chords. (See page 165.) The Diminished Seventh, as explained on page 144, can be written in four different ways without changing its sound, thus leading, through change of notation, to four different keys, either major or minor.



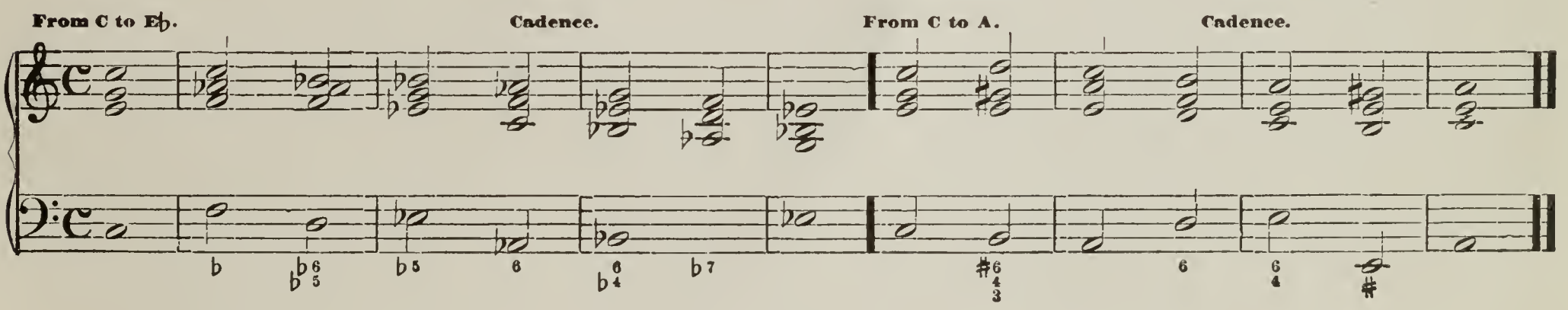
The Diminished Seventh, and the different Altered Chords lead to either Major or Minor keys, therefore the above examples of enharmonic modulation may close with either major or minor cadences.

With the above examples of modulation as a guide, the pupil can form manifold problems of Natural, Abrupt or Enharmonic Modulation, adding to each, and to the above, suitable cadences, so that the change of keys becomes satisfactory to the ear.

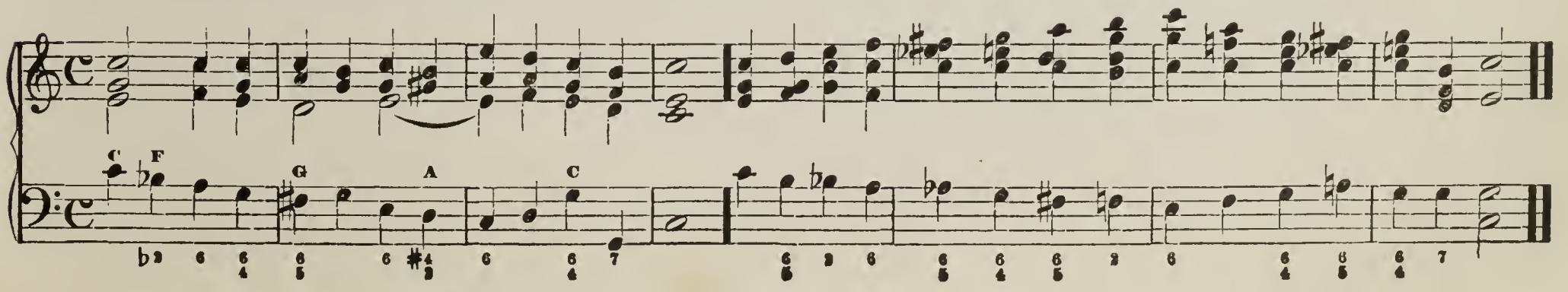
Remember that these modulations can also be reached through other positions of the chords.

After modulating into the new key, the harmony may either close with the cadence or continue on in the adopted key, or modulate through a succession of keys, and finally close in the original key.

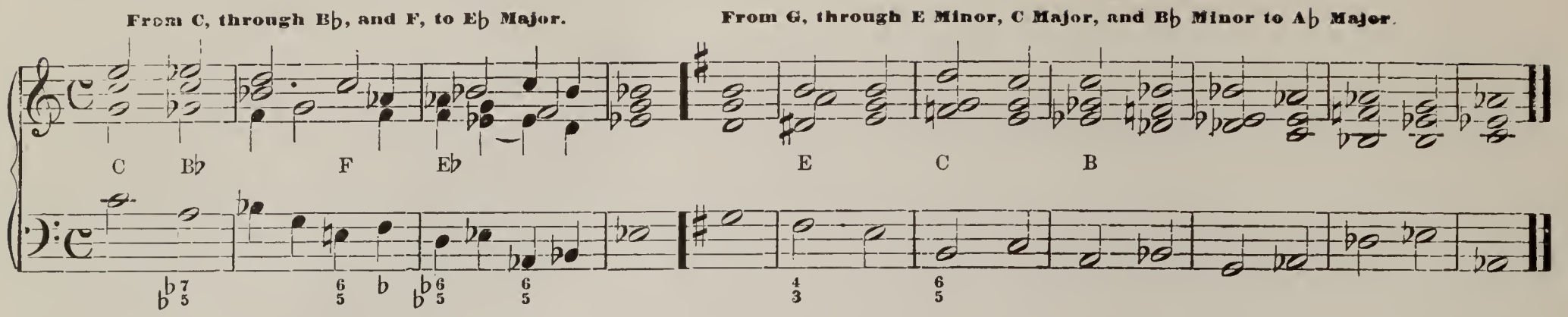
Abrupt Close With Cadence.



Transient modulation through different Keys, closing with Original Key.

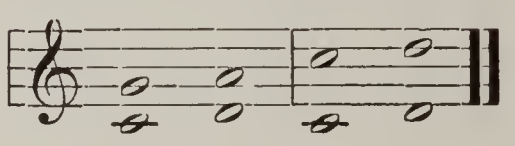


Extended Modulation, through different keys, into the Adopted Key.



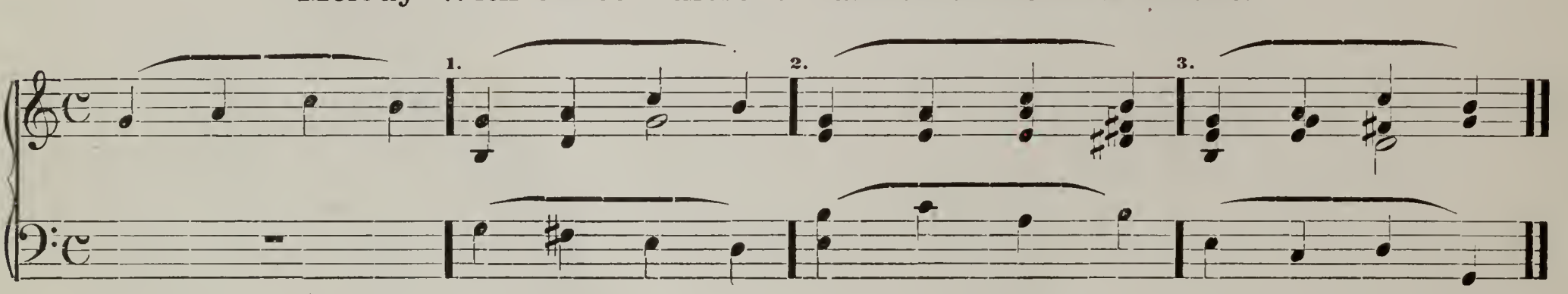
We would advise the pupil to analyze easy studies and pieees, viz: 1st. Give the name of eaeh chord, if broken chords, tell the chords from which they are derived; 2d. Point out the different Cadences; 3d. The Modulations, and how they are effected; 4th. The phrases and periods.

A good exercise is to search out the different harmonies to short melodies as in following example; remembering two principal laws: 1st. No two parts arc to move in the same direction if both parts form an interval of a perfeet fifth, or a perfect octave. These are called *consecutive* fifth and octaves. Ex:



To avoid these, in passing from one chord to another, follow the general rule, viz: Let the bass progress in an opposite direction from the other parts, and one of the fingers remain upon that key whieh is to form a part of the succeeding chord.

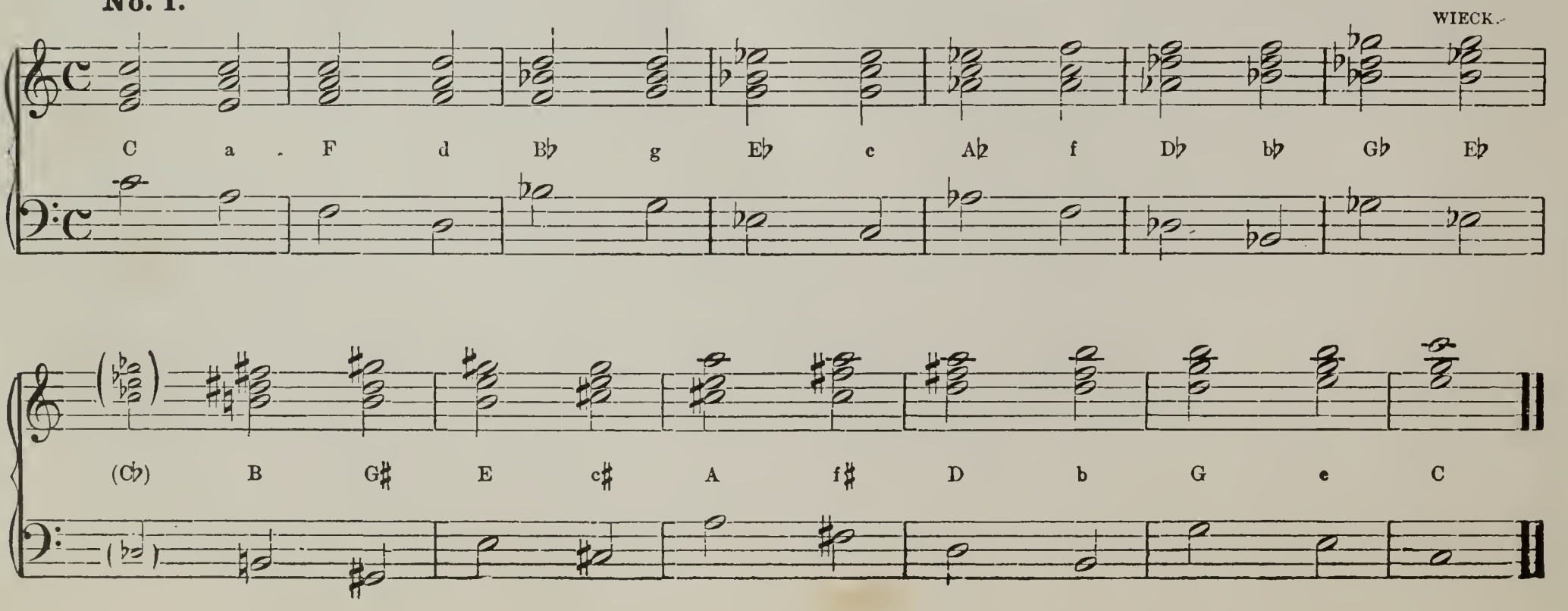
Melody With Three Different Harmonious Combinations.



Modulation Through the 24 Triads.

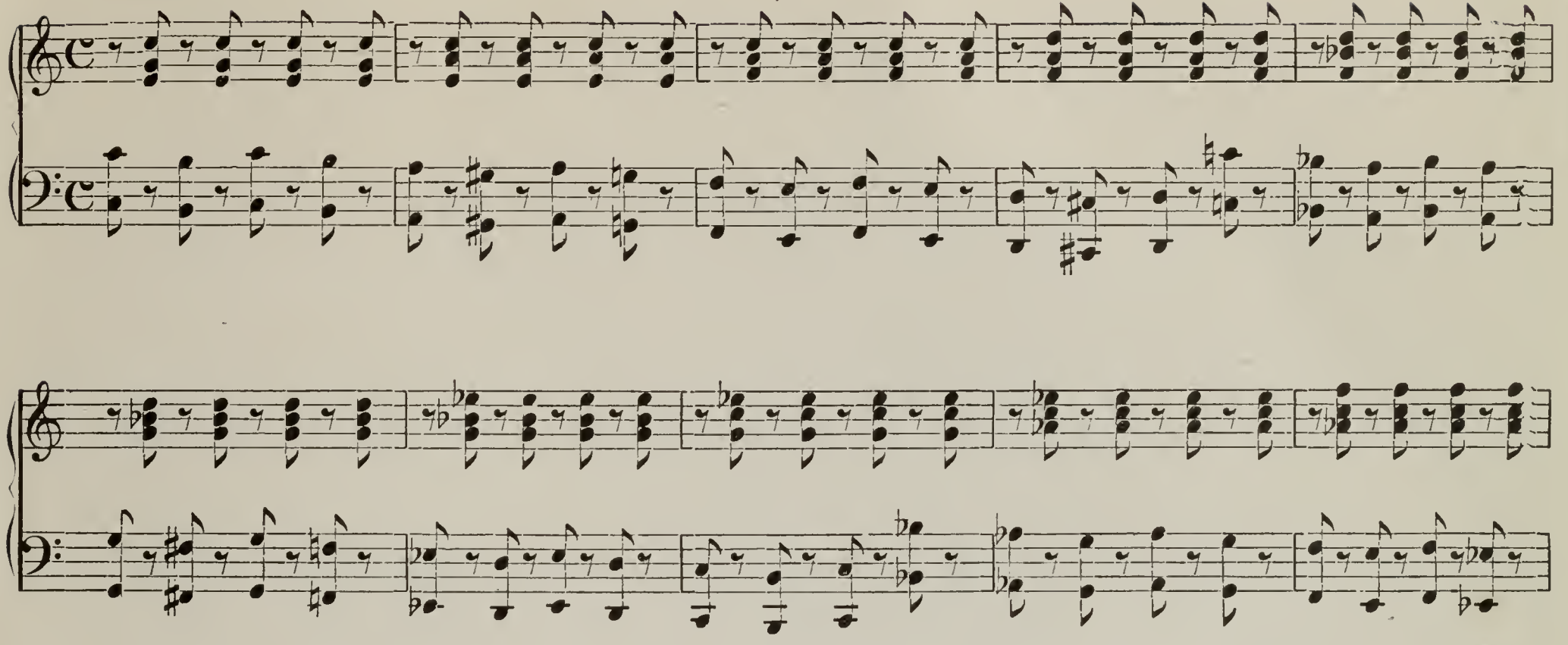
Modulation through all the keys by use of the Triad. The eapital letters denote Major, the small, Minor Keys.

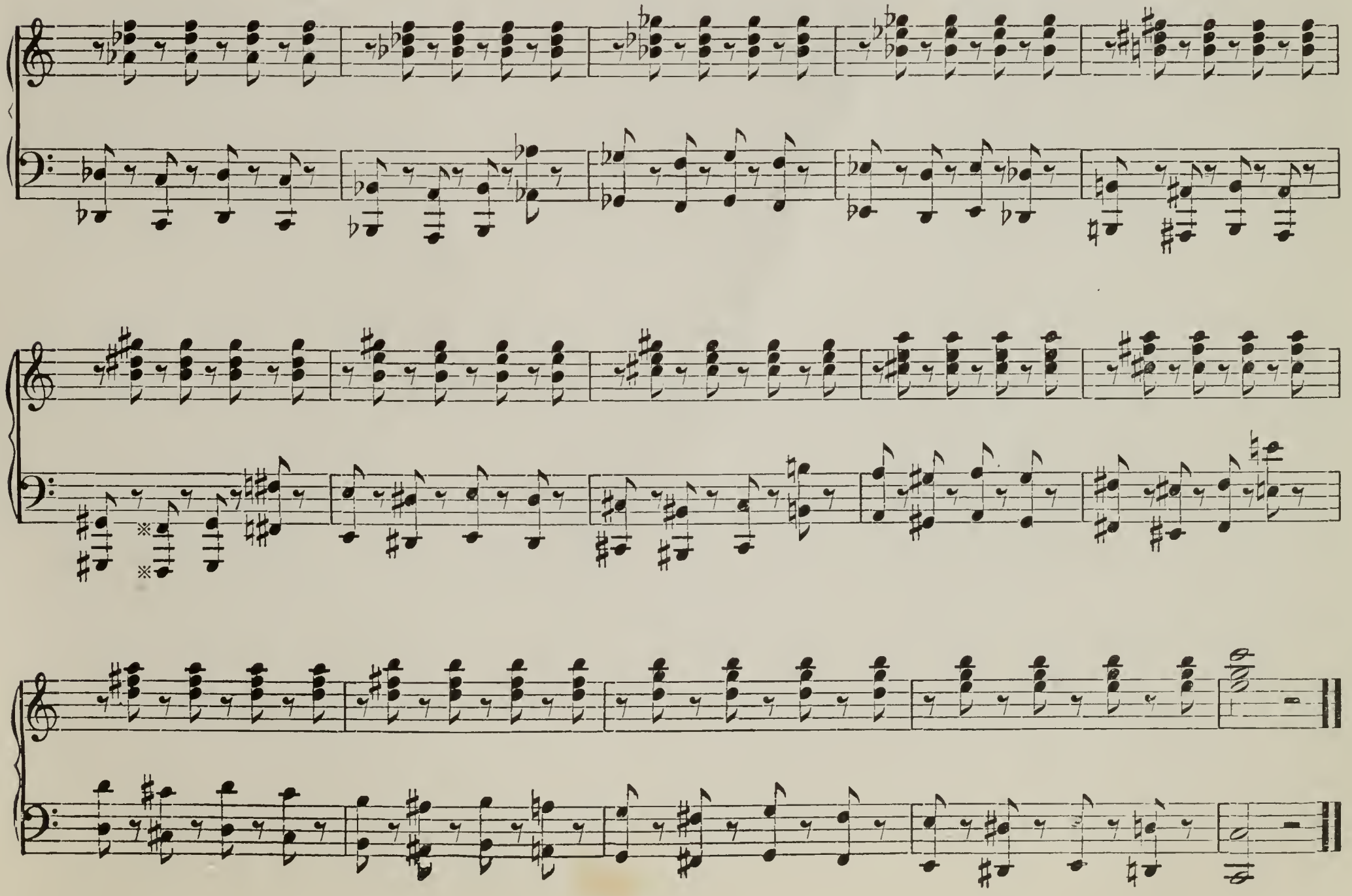
No. 1.



Wrist touch. A light, springing movement.

No. 2.





LIED OHNE WORTE.

(SONG WITHOUT WORDS.)

Search out the different modulations.

♩=120. **Allegretto.** MENDELSSOHN.

mf

1st time. 2d time.

p

Cres.

f

p

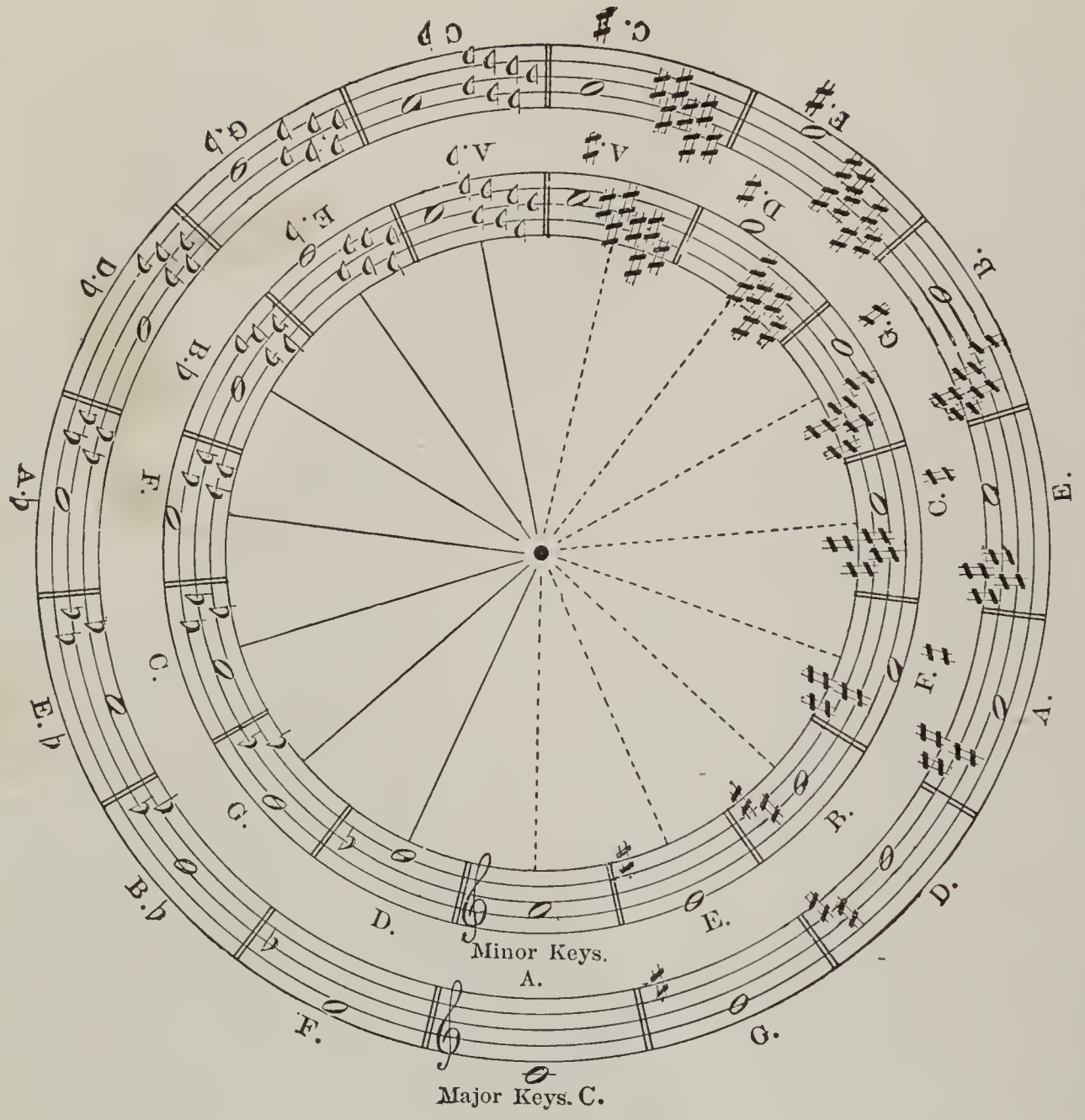
Cres.

f

mf Cres. *sf* *f* *sf* *mf* Cres. *sf*

sf *p*

Cres. *f* Dim. *p*

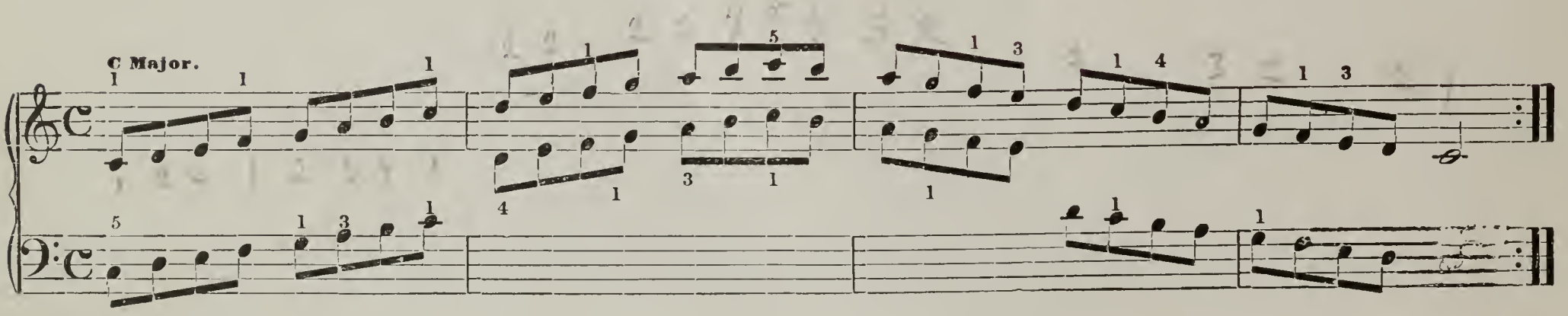


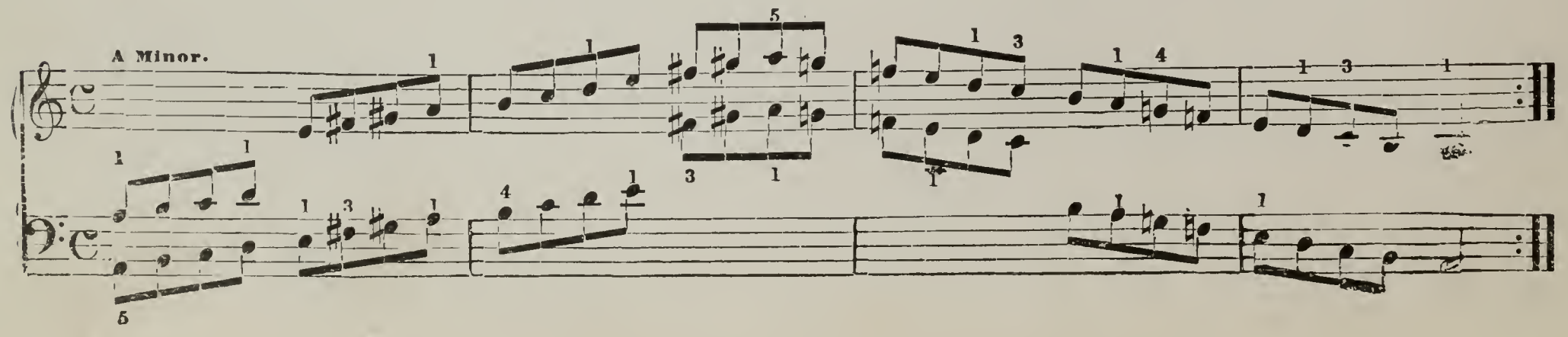
The scales of B and C♭ major are played on the same keys. So are those of G♯ and A♭ minor; of F♯ and G♭ major; of D♯ and E♭ minor; of C♯ and D♭ major; and of A♯ and B♭ minor.

From the above diagram it is seen that the sharp keys follow each other by ascending fifths, and the flat keys by ascending fourths. The major key F♯ is identical in sound with G♭, and the minor key D♯ with E♭ minor.

Review of Major and Minor Scales.

Learn each scale perfectly with correct fingering and time, and commit to memory. They should be *practiced daily;* slowly at first, with an even, firm touch, holding the hands quietly level, and raising each finger independently from the knuckle joint, without any over-exertion or contraction of the muscles. Count aloud, or play with the metronome until each scale can be executed evenly and smoothly without a single hesitation. Only by long and careful practice can facility and rapidity be attained.





G Major.

E Minor.

D Major.

B Minor.

A Major.

F♯ Minor.

E Major.

C♯ Minor.

B Major.

G♯ Minor.

F♯ Major.

D♯ Minor.

G♭ Major. Played same as F♯ Major.

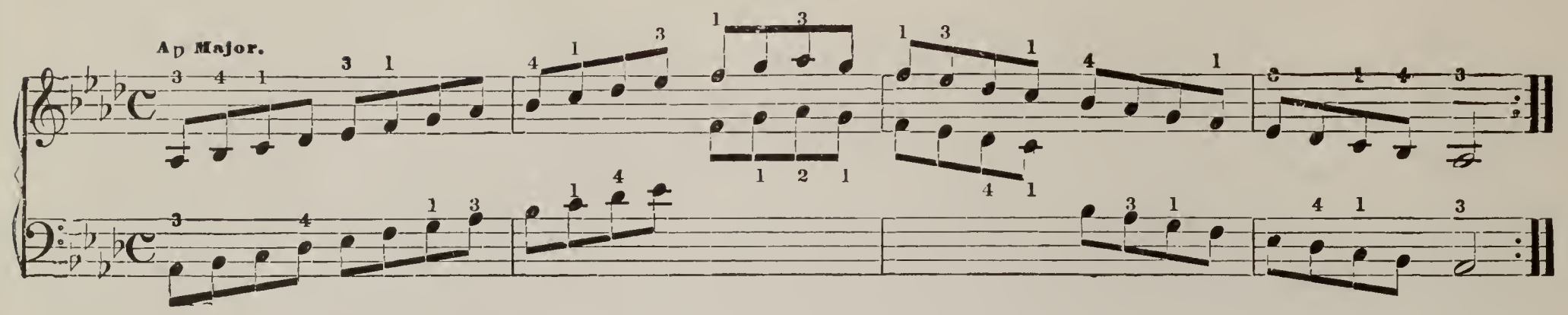
E♭ minor and D♯ minor are identical in sound, played on the same keys.

D♭ Major.

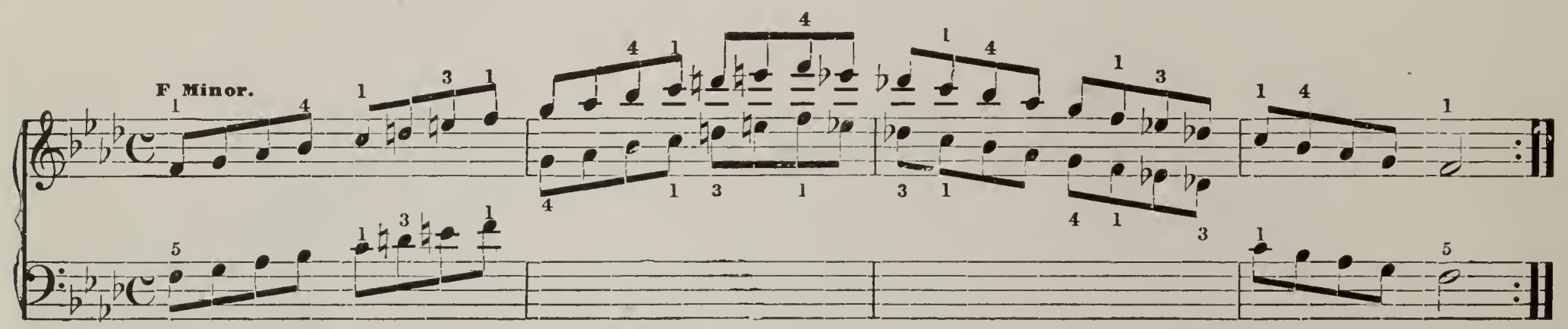
B♭ Minor.

SCALES. Continued.

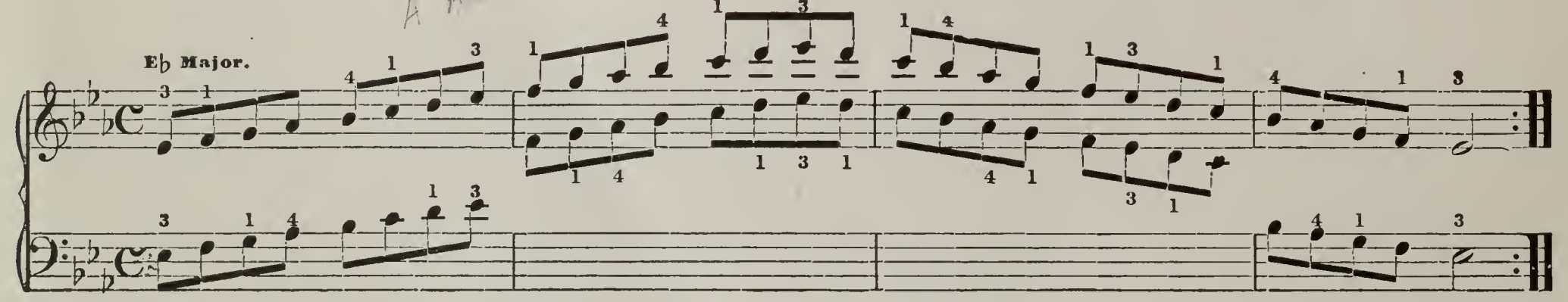
A♭ Major.



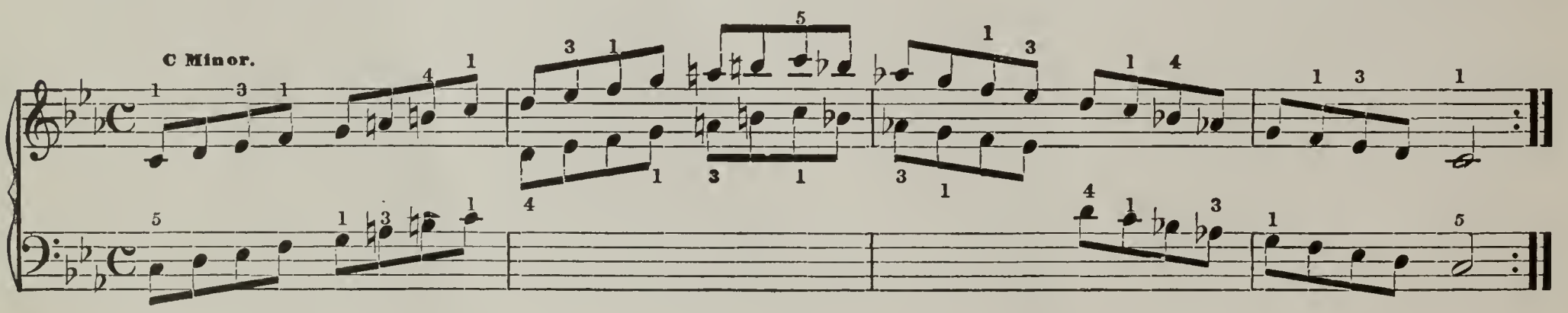
F Minor.



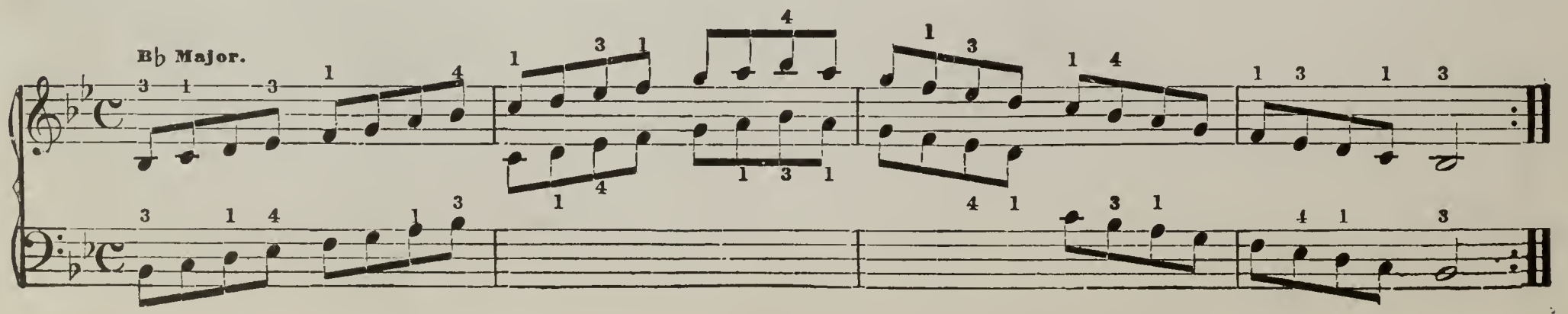
E♭ Major.



C Minor.



B♭ Major.



G Minor.

F Major.

D Minor.

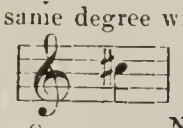
The Chromatic Scale.

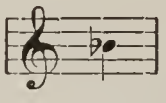
The chromatic scale includes all the tones in the octave, viz: twelve, or thirteen if we count the octave to the first note.

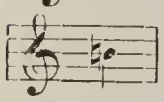
It is, therefore, a series of semitones, ten chromatic, and two diatonic semitones, calling into use all the black and white keys. Study the scale with each hand separately, and observe the rules for scale practice.

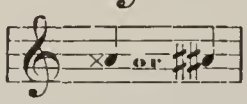
Chromatic scale with French fingering.

Accidentals, ♯, ♭, ♮, 𝄪 or ♯♯, ♭♭. Sharps, flats or naturals not belonging to the original key of the piece, but occurring before a particular note. They affect not only the note before which they are placed, but all the notes following on the same degree within the measure.

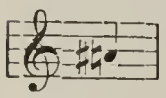

Sharp: raises a note a chromatic semitone.

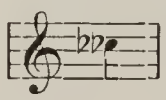

Flat lowers a note a chromatic semitone.


Natural: cancels the sharp or flat, whether accidental or in the signature.



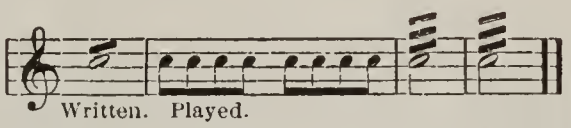
Double sharp: used to raise a note, already sharped, another chromatic semitone.


Single sharp: as used after a double sharp.

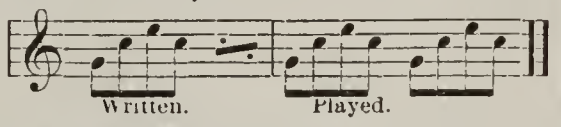

Double flat: used to lower a note, already flatted, another chromatic semitone.

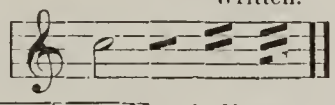
Single flat, as used after a double flat.

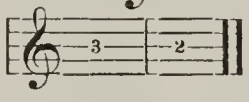
Abbreviation Marks. Strokes placed over whole or half notes thus: indicate a repetition of the note according to the number of strokes. See Tremolo.



This sign after a group of notes indicates a repetition of the same group.

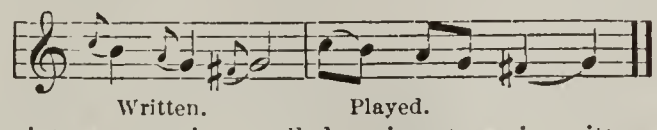


Strokes placed thus:  eighth, sixteenth or thirty-second notes.

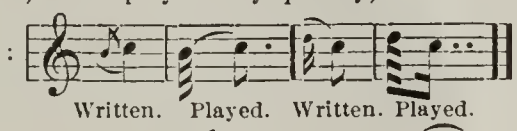
Figures thus:  indicate a silence of that number of measures.

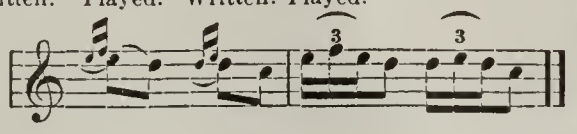
Appoggiatura, or leaning note. A small note which deducts its value in time from the large note. There are two kinds, long and short.

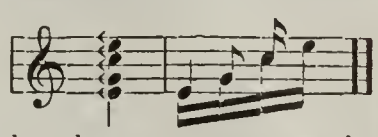
The Long Appoggiatura borrows half the value of the large note, and is accented.

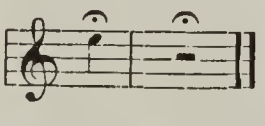
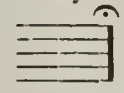
Long Appog: 

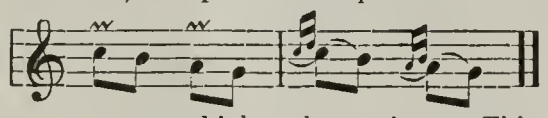
The Short Appoggiatura, sometimes called acciaccatura, is written with a short stroke across its stem, and is played very quickly, without accent.

Short Appog: 

Double Appogiatura. Two small notes which take their time value from the large note. 

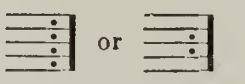
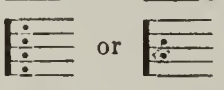
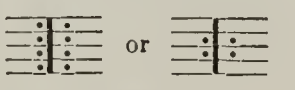
Arpeggio. The rapid succession of the notes composing a chord. 

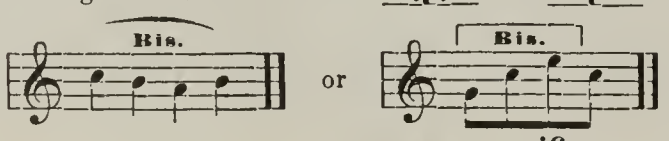
Hold or Pause.  prolonged at pleasure; but, as a general principle, double its real value. It is often placed over the double bar  thus: to indicate the end.

Mordente } Consists of two notes, the first, that over which the character
Mordante } is placed, the second, a step or half-step above. It is played like a double appoggiatura. 

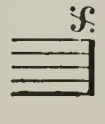
Octava Alta. Play the passage an octave higher than written. This is indicated by the sign **8va**, with the waved, or dotted line continued as far as the octava alta has effect, or to the word *loco*, meaning "play notes as written."

Signs of Repetition.

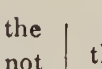
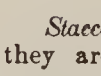
Dotted Bars { Repetition of preceding strain.  or
Repetition of following strain.  or
Repetition of preceding and following strains.  or

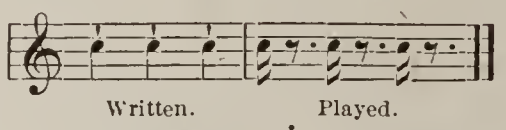
Bis. Play twice. 

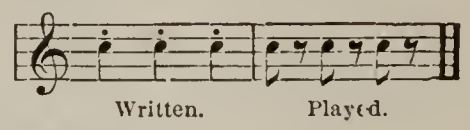
Da Capo. Return to beginning.

Dal Segno.  Return to sign.

Fine. The end of a movement or composition.

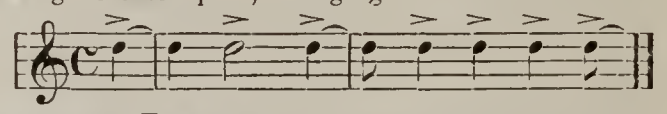
Staccato. Notes marked thus:  they are to be played distinct, or thus:  short and denoting that each other. Notes with the dash should only be held about ¾ the length of the note; the half staccato about ½ the length.

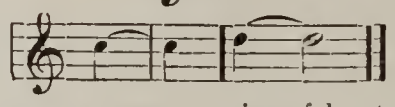


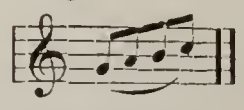
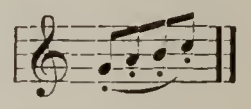


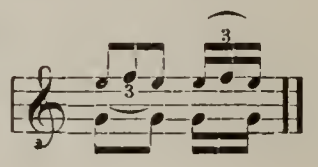
The half staccato is sometimes called *Marcato.*

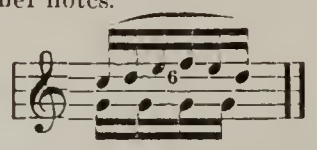
Staccato touch. See page 38.

Syncopation. Commencing a tone on an unaccented part of a measure, and continuing it into the following accented part; changing the accent from the strong to the weak part of the measure. 

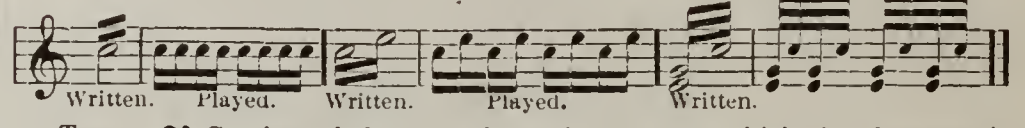
Tie or Bind.  Of two notes thus tied, the second one is not struck, but held the time of both notes.

Slur. The  sign of legato, indicating that the notes are closely joined. When the slur is placed over or under notes with dots, thus:  it indicates the portamento touch, with the tones very slightly detached.

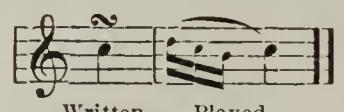
Triplet. A group of three notes played in the time of two, generally written with the figure 3 over them to distinguish them from other notes. 

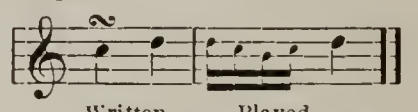
Sextriplet or Sextolet. A group of six notes played in the time of four; a double triplet. 

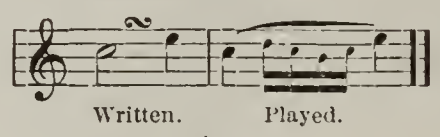
Tremolo. A rapid reiteration of a note or chord to produce a tremulous effect.

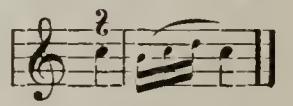


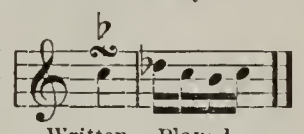
Turn. Consists of the note above, the one over which the character is placed, and the semitone below it, performed in quick succession.

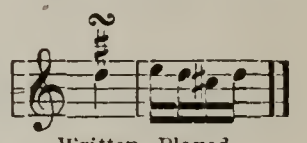
Partial Turn. 

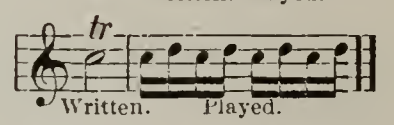
Direct Turn. 

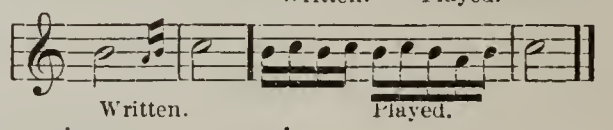
Full Turn. 

Inverted Turn. Notes of turn reversed. 

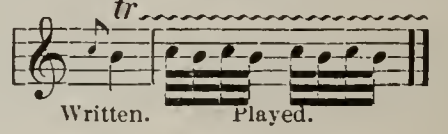
Turn with the note above made flat. 

Turn with the note below made sharp. 

Trill or Shake. A rapid, even repetition of two notes, the note over which the sign is placed, and the note one degree above it, commencing and ending on the first note. 

The trill often ends with the turn, thus: 

To the trill sign, is often added a waved line, thus: *tr*~~~ to indicate how far the trill shall continue.

Should the trill commence with the note above or below the principal one, it is indicated thus: 

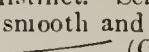
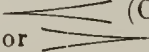
Degrees of Expression or Force.

Pianissimo or *pp*, very soft. Piano or *p*, soft.
Mezzo or *m*, medium, neither loud nor soft. Forte or *f*, Loud.
Fortissimo or *ff*, very loud.

Grades of Movement.

Largo, very slow; Adagio, slow; Andante, moderately slow; Moderato, medium, neither fast nor slow; Allegro, fast; Presto, very fast; Larghetto, faster than largo; Andantino, slower than andante; Allegretto, slower than Allegro.

Styles of Touch and Movement.

Staccato or ', short, distinct. Semi-staccato or •, half staccato.
Legato or ⌒ ⌒, smooth and connected.
Crescendo or Cres. or  (Cra-chän-do), gradually louder.
Diminuendo or Dim. or  (Dee-mee-noo-ain-do), gradually softer.
Forzändo or *f*, or *fz*, or ∧, or >, strongly accented.
Accellerändo or Accelo. (At-chäl-la-rän-do), gradually faster.
Rallentändo or Räll. (Räl-ain-tän-do), gradually slower.
Ritärdändo or Ritard, or Rit., holding back the time.
A Tempo, in the original time.

MUSICAL DICTIONARY.

Accentuato (ăk-sen-too-ā′to). **Accen.** Distinctly and strongly accented.

Aconsties (a-kows′tiks). The science of sound.

Adagio (a-dä′jō). A graceful, slow movement, tender and often plaintive in style.

Ad Libitum (lēb′ē-tum). **Ad Lib.** Time and embellishments left to the taste of the performer.

Affetuoso (äf-fĕt-oo-ō′sō). With pathos, feeling.

Agilita (ă-jĭl′ĭ-tä). With lightness, agility.

Agitato (ăj-ĭ-tä′to). Agitated, hurriedly.

Accelerando (ak-schĕl-er-ăn′dō). Accelerating; gradually hastening the time.

Al Fine (fē-nay). To the end.

Allegro (al-lā′gro). A quick, vivacious movement. This is often modified by additional words, as *Allegro agitato*, quick, with agitation; *Allegro assai*, very quick; *Allegro comodo*, with a convenient degree of quickness; *Allegro non Troppe*, quick, but not too much so.

Allegretto (ăl′le-grĕt′to). A degree of movement slower than allegro, but cheerful.

Amore (ăm-ōr-ā). **Amoroso** (ăm-or-ō′zō). Tenderly, and with feeling.

Andante (ăn-dăn′te). A moderate, distinct movement.

Andantino (ăn-dăn-te′nō). A little slower than andante.

Anima, Con (ăn′ĭ-mä). **Animato** With life, animation.

Al. **All.** **Alla.** To the; in the style of.

A Piacere (ä-peach′ĕr-ĕ). At the pleasure of the performer.

Appassionato (ăp-păshun-ä′to). Passionately, intensely.

Ardito (ăr-dē′to). Boldly, energetically.

Assai (äs-sī′). Very. Used to modify other words as, *allegro assai*, very fast.

A Tempo (ä tem′po). **A Temp.** **A Tem.** Signifying a return to the original movement after a deviation in the time.

Abbreviations. For definitions see page 182: Cresc.: D. C.; D. S.; decr.; dim.; *f*; *ff*; *fz*; *pp*; etc.

Basso (bäs′sō). The bass part.

Baton (bä-tōng′). The conductor's stick used in an orchestra for beating time.

Ben. Well. Used to modify other words as, *Ben Marcato*, well marked; *Ben Tenuto*, well sustained.

Bis. Twice; indicating that the notes under or over the curved or dotted line must be played twice.

Bravura, Con (brä-voo′rä). With boldness and spirit.

Brillante (brĭl-yän′te). Brilliantly.

Brio (bree′ō). **Brioso** (bree-ō′so). With brilliancy and spirit.

Capriccio (kä-prēt′ze-ō). **Caprice** (kä-prees′). A fanciful composition, irregular in form.

Capriccioso (kä-prēt′zĕ-ō′sō). Fanciful, capricious.

Chef-d'œuvre (shā-dōōvr′). A choice performance, a master-piece.

Commodo (cŏm-mō′dō). **Commodamente** Quietly, composedly.

Con. With; as, *Con anima*, with animation.

Concerto (kŏn-shār′to). A composition written for a particular instrument, with orchestral accompaniment.

Crescendo (crĕs-shĕn′dō). Increasing in loudness. Indicated thus: Cres., or <

Cadenza (cä-dĕnd′zä). An extended cadence introducing embellishments, etc.

Calando (cä-län′dō). Becoming softer and slower by degrees.

Calma, Con (cäl′mä). With calmness.

Cantabile (cän-täb′ĭ-le). In a melodious, singing style.

Cantando (cän-tän′dō). Melodious, graceful.

Canto (kän′tō). The melody or highest vocal part.

Da Capo (dä-kä′pō). **D. C.** From the beginning; indicating that the performer must return to the beginning and play to the double bar, or the word *Fine*.

Dal Segno (däl sän′yō). **D. S.** 𝄋 From the sign; i. c., return to 𝄋 and repeat to *Fine*.

Dal Segno fin al Segno. **D. S. fin al D. S.** From sign to sign.

Dur (dūr). The German for major.

Debut (dā′bū). A first appearance.

Decrescendo (dē-crĕ-shān′dō). **Dec Decres.** Diminishing the intensity or force of the sound.

Delicato (dĕl-e-kä′tō). Soft, delicate.

Dolce (dōl′shă). **Dol.** **Dolc.** A soft, sweet style.

Dolcemente. **Dolcezza.** **Dolcissimo.** In a sweet and graceful style.

Dolente (dō-lān′te). **Dolement.** **Dolent.** **Dol.** In a plaintive, mournful style.

Doloroso (dō-lō-rō′sō). Pathetic; plaintive.

Elegante (ĕl-ā-gän′tĕ). **Elegamente.** **Elegantemente.** **Eleganza.** With elegance and grace.

Encore (ŏng-kōr′). Again; demanding repetition.

Energia, Con. **Energico.** With energy.

Ensemble (au-säm′bl). Together; at the same time.

Espressione (ĕs-prĕ-shĕ-ōn′ĕ). **Espress.** **Espr.** With marked expression.

Espressivo (ĕs-prĕ-sē′vō). Expressively.

Facile (fă-sil′ă). Light; graceful.

Ferma. **Fermo.** **Fermato** (fār-mō). With firmness and decision.

Fermate (fēr-mä′te). A pause or hold.

Finale (fē-nä′le). The final, closing movement.

Fine (fē-nay). The end.

Fuoco. **Fuocoso.** With spirit, fire, animation.

Giocoso (jō-kō′zō). In a joyous, sportive style.

Giusto (jeoos′to). In steady, equal time.

Gracioso (grä-che-ō′sō). **Grazia.** In a flowing, graceful style.

Gavotte (gä′vōt). A French dance, the air of which has two lively strains in common time, each strain played twice. Derives its name from the Gavōtō of France.

Largo (lär′gō). A slow and solemn movement.

Largo Assai. Very slow.

Larghetto. Not quite so slow as *Largo*.

Largamento. Broad, free style.

Legato (lē-gä′tō). Tied; joined.

Legatissimo. Superlative of *Legato*.

Leggiero (lĕd-jē-ā-rō). Light; nimble.

Leggerissimo. Superlative of *Leggiero*.

Lento. Slow.

Lentando. Increasing in slowness.

Loco. Placed at the end of an 8va. passage to indicate that the notes following are to be played as written.

Maestoso (mä-es-tō′zō). Majestic; stately.

Main. The hand.

Main Droit. **M. D.** Right hand.

Main Gauche. **M. G.** Left hand.

Marcato. Marked; emphatic.

Marziale (mär-zē-äl′ĕ). Martial style.

Meno (mā′nō). Less; as *Meno Piano*, less soft.

Mestoso (mā-stō′zō). Sad; pensive.

Moderato (mŏd-ĕ-rä′tō). With moderate degree of quickness.

Moll. The German word for *Minor*.

Molto. Very; as *Molto Allegro*, very quick.

Morendo. A gradual diminishing of the tone and slackening of the time.

Moto. Movement. Used with other words; as *Moto Retardando*, retarded movement.

Non. Not; as *Non Molto Largo*, not very slow.

Œuvre (ūvr). **Opus** (ō′pus). Work. Used by composers in numbering each of their compositions in the order of their issue; as *Opus* 1, *Opus* 2; or *Œuvre* 1, etc.

Passionato (päs-ē-ō-nä′to). With pathos and fervor.

Passionatemente. Superlative of *Passionato*.

Pastoral. In a rural, idyl style.

Patetico (pä-tä′tē-cō). **Pathetique** Pathetic, plaintive.

Pin. More; as *Piu Vivo*, more animated.

Po'co. Little; as *Poco Allegro*, a little faster.

Poco a poco. By degrees, little by little.

Portamento Blending one tone into another.

Presto (prās′tō). A very quick movement.

Prestissimo (superlative of *Presto*), extremely quick.

Quasi (qua′sē). In manner or style of; as *Quasi Pastorale*, in manner of a pastoral.

Religioso. In a religious, solemn style.

Risoluto (rē-tsō-loo′tō). In a resolute, bold manner.

Ritenuto (ra-tĕ′noo′tō). Detained: to suddenly slacken the time.

Ritardando. Ritard the time. See page 182.

Scherzando (skĕr-tsän′dō). **Scherz.** Light, playful, sportive.

Scherzo (shār′tsō). **Scherzoso** Playful, jocose.

Schnell (schnĕll). A German word, meaning quickly, rapidly.

Secondo (sā-cōn′dō). Second; the second or lower part in a duet.

Semplice (sām-plee′tshe). Simple and artless.

Sempre (sām′pre). Always; as *Sempre Staccato*, always staccato; *Sempre Forte*, continually loud.

Sentimento, Con. With sentiment.

Serioso (sā-rē-ō′zō). Grave; serious.

Sforzando (sfĕr-tsän′dō). **Sforz.** *sfz* > With sudden force. One particular note or chord to be emphasized.

Silencio. **Silenzio.** Silence; pause.

Simile (sĭm′ē-lĕ). In like manner. Placed after *Ped.*, or any mark, to indicate that its use is to be continued in same manner.

Smorendo. **Smorzando.** **Smorz.** Gradually diminishing; dying away.

Sostenuto. Closely joined; tones sustained.

Spirito, Con. **Spiritoso.** Spirited; with animation.

Suavita, Con. **Suave.** Delicate; with sweetness.

Tempo. Time; degree or style of movement.

Tenute **Tenuto** **Ten.** (tē-nū′tō). Sustained; the notes held their full time value.

Tranquillo (trăn-quē′lō). Placid; tranquil.

Troppo (trō′pō). Too much; often used with *Non*; as *Non Troppo Allegro*, not too fast.

Tutti (tōōt′te). All; all the instruments or voices.

Veloce **Velocita.** With velocity, rapidity.

Vivace (vē-vä′shĕ). **Vivo** In a vivacious, lively manner; with life, vigor.

Volante, Con (vō-län′te). Flying. With lightness and rapidity.

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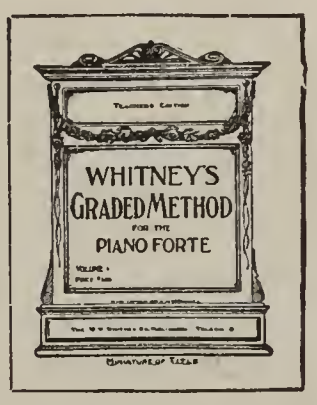

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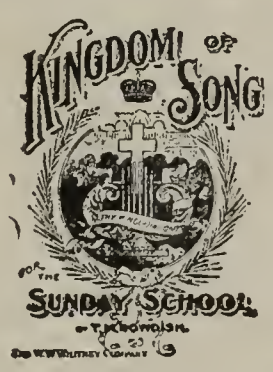

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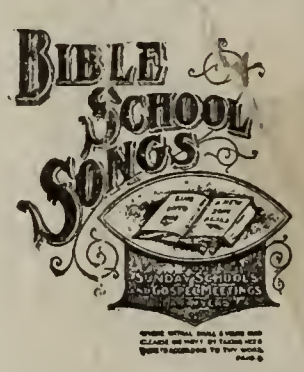

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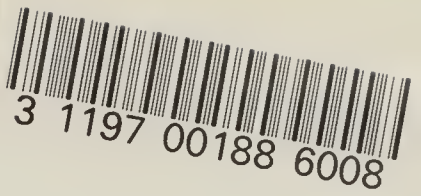
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